Dear Friends and Colleagues:

We have entered a period of transformation. Our self-study in 2006–07 resulted in several changes in the curriculum; for example, Art 101 is now two courses, and the junior seminar for majors is now a regular course in methodology.

Last fall, a distinguished committee of external reviewers supported these initiatives and suggested more—including a more integrative proseminar and a more rigorous requirement in a minor field for our graduate students—which we have adopted.

The review also urged us to highlight our “cross-cutting” strengths in architectural history and archaeology, and we have since moved to collaborate more effectively with the School of Architecture and have extended our Program 3 from classical archaeology to archaeology at large, thus connecting experts within the department and without. Other changes applauded by the review include a more extensive suite of freshman and sophomore seminars, more outreach to potential majors, and more activities for current majors, which are led by our energetic departmental representative, Anne McCauley. An especially welcome piece of news is that Nassau Hall has awarded us a fifth year of funding for graduate students in the Western program.

Yet the most important change concerns the faculty. In the next five years no fewer than eight distinguished senior colleagues, in fields that extend from ancient and Byzantine to Italian Renaissance and American, will retire or depart. This year alone we bid farewell to two important figures, John Wilmerding and Carol Armstrong. Hence rebuilding and extending the faculty is much on our minds. Indeed, our season of new hires has already begun: as I write, we are concluding two searches, a senior position in Japanese art, to replace our esteemed colleague Yoshiaki Shimizu, and a junior position in Northern European art of circa 1400–1800. Next year we will undertake at least two more searches: a broadly defined senior position in ancient art and/or archaeology and a junior hire in African art, a field we have long wished to represent at Princeton. As we search in these areas—and in others in the years ahead—we will collaborate with other departments and programs, both new and old, such as classics and the Center for African American Studies.

Finally, intellectual life in the department has been lively this year. Among other activities, John Beldon Scott, our Janson-La Palme Visiting Professor, taught a seminar and organized a conference on the theme of “Architecture and Ritual in Early Modern Europe”; Rachael DeLue arranged the symposium “American Views” in honor of John Wilmerding; and, along with Yve-Alain Bois of the Institute for Advanced Study, I organized a series of lectures on “The Sensuous in Art” involving such luminaries as Jeffrey Hamburger, Irene Winter, and T. J. Clark.

Hal Foster, chair
Faculty News

Carol Armstrong contributed to and, with Catherine de Zegher, coedited *Women Artists at the Millennium* (MIT Press, 2006), which examines the impact that feminist art practice and critical theory have made in late-20th-century art and the discourses surrounding it. The volume also includes artist pages by Ellen Gallagher, Ann Hamilton, Mary Kelly, Yvonne Rainer, and Martha Rosler. This book is the result of a 2001 Princeton conference sponsored by the Department of Art and Archaeology and the Program in the Study of Women and Gender. In January and February, Armstrong’s photographs appeared in a group exhibition, “Where the Water Meets the Land,” in Dickinson Hall.

Patricia Fortini Brown returned from a one-year sabbatical last fall to resume full-time teaching after six years as chair. Travel during her sabbatical laid the groundwork for two new courses taught this year. A trip to Spain inspired a graduate seminar in the fall, “Italy and Spain: Artistic Encounters.” Likewise, a month-long tour of Greece for her book project on the artistic and cultural geography of the Venetian Empire provided the basis for a seminar on Venice and the Mediterranean taught this spring. The course featured a class trip to Crete, sponsored by the Program in Hellenic Studies, during spring recess for 12 undergraduate and graduate students (see the photo on page 18). The students also participated in the construction of an interactive website recording Venetian monuments in Crete.

The past year was also punctuated by a number of speaking engagements. Brown chaired a session at the Renaissance Society of America in San Francisco in March; gave a lecture at the Technical University in Chania, Crete, in May; spoke at the presentation of Tracy Cooper ’90’s new book, *Palladio’s Venice*, at the Archivio di Stato, Venice, in June; was a panelist at a conference on the history of Venice at the Italian Embassy in Washington, D.C., in September; and gave a plenary lecture titled “From the Studio to the Study: An Implausible Journey in Art History” at the Sixteenth Century Studies Conference in Salt Lake City in October.

Brown also published three essays in *At Home in Renaissance Italy: Art and Life in the Italian House, 1400–1600*, a volume accompanying an exhibition that opened at the Victoria & Albert Museum in London in October 2006. During the same month, her book *Private Lives in Renaissance Venice: Art, Architecture and the Family* (Yale University Press, 2004) was awarded an honorable mention for the Premio Salimbeni per La Storia e la Critica d’Arte.

Slobodan Ćurčić continued preparing his book “Architecture in the Balkans from Diocletian to Süleyman the Magnificent” (forthcoming, 2008) for publication. The 1,500-page manuscript has been copy-edited and the 900 illustrations digitized and prepared for layout. He also continued work on the exhibition “Architecture and Icon,” co-organized by the Museum of Byzantine Culture in Thessaloniki, Greece, and the Princeton University Art Museum, and the related catalogue. In June 2006, Ćurčić was appointed director of Princeton’s Program in Hellenic Studies, with which he has long had a fruitful affiliation.

In January he delivered a lecture at the University of Pennsylvania in honor of the retirement of Professor Cecil Striker. At Princeton, Ćurčić and Shari Kenfield organized an exhibition of photographs of the Monastery of Saint Catherine on Mount Sinai drawn from the archives of the late Princeton Professor Kurt Weitzmann; the exhibition coincided with Ćurčić’s seminar on the Monastery of Saint Catherine. In June, he took part in a seminar organized by the Society for the Study of Medieval Architecture in the Balkans and Its Preservation (AMOS) in Thessaloniki, and he participated in a workshop organized by Princeton’s Program in Hellenic Studies at the Monastery of St. John Prodromos, near Serres in northern Greece. In August he presented two papers at the 21st International Congress of Byzantine Studies in London: “Secular Architecture: Pitfalls of Categorization” and “Sacred Space in Byzantine Church Architecture: An Hierotopical Approach.”

Ćurčić spent the month of February in Athens as an AI Special Fellow of the Alexander Onassis Foundation. While in Athens, he gave two lectures. The first, given at the Gennadius Library, was titled “Divine Light: Symbol and Matter in Byzantine Art and Architecture,” and the second, titled “Belfries in Byzantine Church Architecture and in Modern Historiography,” took place at the Byzantine Museum, under the auspices of the Society for Christian Archaeology, of which Ćurčić is an honorary member.

Heritage and Contemporary Catastrophe, edited by Alexei Lidov (Moscow: Indrik, 2007), reflecting Ćurčić’s continuing concern for the fate of historical monuments in that region.

Rachael Z. DeLue, in conjunction with her spring semester undergraduate course on the history of African American art, organized an exhibition at the Princeton University Art Museum titled “History, Identity, or None of the Above: Regarding African American Art,” which drew from the museum’s permanent collection. Henry Ossawa Tanner, Romare Bearden, Jean-Michel Basquiat, Glenn Ligon, Lorna Simpson, and Kara Walker were among the artists featured. Other classes taught this year included a graduate seminar on art and science in America from the colonial period through the 19th century and a freshman seminar, also on art and science, that ranged from anatomical illustration in the Renaissance to contemporary artistic engagements with the science of genetics.


Brigid Doherty, on leave for academic year 2006–07, is the David and Roberta Logie Fellow at the Radcliffe Institute for Advanced Study at Harvard University and is studying psychoanalysis as an affiliate scholar at the Boston Psychoanalytic Society and Institute and as a postgraduate fellow at the Massachusetts Institute for Psychoanalysis.

Her research this year is focused on a book project called “Homesickness for Things,” an interdisciplinary study of modern and contemporary German culture that situates the work of writers and artists, including the early-20th-century poet Rainer Maria Rilke and the contemporary artist Hanne Darboven, in relation to theories of “projective identification” and other phenomena of thinking, feeling, and intersubjectivity in psychoanalysis.

In connection with this new research, Doherty has given lectures at Harvard’s Busch-Reisinger Museum, the Johannes-Gutenberg-Universität in Mainz, Germany, and the Psychoanalytic Practices Seminar at the Harvard Humanities Center.

Her 2006 publications include articles on Dada and on filmmaker Rainer Werner Fassbinder in The Encyclopedia of Modern Europe: Europe Since 1914—Encyclopedia of the Age of War and Reconstruction (Scribner’s, 2006); essays on contemporary art in the journal MLN (spring 2006) and in the book Women Artists at the Millennium, edited by Carol Armstrong and Catherine de Zegher (MIT Press, 2006); an Italian translation of an essay on Rosemarie Trockel published in the catalogue of a retrospective exhibition of the contemporary artist’s work at the MAXXI–Museo nazionale delle arti del XXI secolo in Rome; and an essay on the philosopher Walter Benjamin published in two versions, first in Germanic Review (winter 2006) and then in Walter Benjamin and the Arcades Project, edited by Beatrice Hanssen (Continuum, 2006).

Thomas DaCosta Kaufmann published a booklet, (Ost-)Mitteleuropa als Kunstgeschichtsregion? (Leipziger Universitätsverlag, 2007) this academic year, as well as “Maulbertsch et la querelle du colo‑ris en Europe Centrale à la fin du 18e siècle,” in Le Rabénième en Europe au XVIIe et XVIIIe siècles (Brepols, 2006); “Ways of Transfer of Netherlands Art,” in Netherlands Artists in Gdańsk in the Time of Hans Vredeman de Vries (Weserrenaissance-Museum, 2006); “Kunst und Architektur,” in Lesebuch: Das Alte Reich (Oldenbourg, 2006); “Cul-
John Beldon Scott, 2006–07 Robert Janson-La Palme Visiting Professor

John Beldon Scott, the Elizabeth M. Stanley Professor of the Arts in the School of Art and Art History at the University of Iowa, was the Janson-La Palme Visiting Professor during the spring term. Scott earned his B.A. at Indiana University and his M.A. and Ph.D. degrees at Rutgers University, and has held fellowships at the American Academy in Rome, the University of Pennsylvania, the Institute for Advanced Study, the National Humanities Center, and the Stanford Humanities Center. He joined the faculty at the University of Iowa in 1982.

Scott’s books include Images of Nepotism: The Painted Ceilings of Palazzo Barberini (Princeton University Press, 1991); Architecture for the Shroud: Relic and Ritual in Turin (Chicago University Press, 2003), which won the 2004 Charles Rufus Morey Prize of the College Art Association; and Guidebook to the University of Iowa Campus Architecture (Iowa City, 2006), which he coauthored with Rodney P. Lehnerz, A.I.A.

His interests embrace early modern European secular ritual and social history. He is currently researching a book, titled “Totalitarian Rituals,” on the urban rituals of the Italian Fascist, Nazi German, and Stalinist regimes of the first half of the 20th century. The study will examine architecture, urbanism, and linear ritual.

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Thomas Leisten is spending the academic year in Berlin, where he is the academic director of the Berlin Consortium for German Studies and is teaching courses on Germany in the Middle East and on Prussian art. He also travels regularly to Qatar, where he serves on the board of trustees for the Qatar Museum Authority of the state of Qatar and is participating in planning for the new Qatar Museum of Islamic Art, which is scheduled to open in Doha later this year.

Anne McCauley, who served as departmental representative this year, introduced a number of new initiatives for department majors. In the fall she led a field trip for all majors to P.S.1 Contemporary Art Center in Brooklyn and a number of Brooklyn galleries, including Southfirst, which is run by department graduate student Maika Pollack. McCauley also oversaw the production of the first comprehensive handbook for department majors. In February she hosted a dinner at Mathey College for potential art and archaeology majors, and this spring she organized the first senior thesis conference. She also published a chapter, “The Trouble with Photography,” in Photography Theory, edited by James Elkins (Routledge, 2007), and presented the papers “Fawning over Marbles: Robert and Gerardine Macpherson’s Vatican Sculptures Album,” at a conference organized by CASVA at the National Gallery of Art in March, and “Alfred Stieglitz and the Nude,” for the Program in the Study of Women and Gender, and for the fellows of Rockefeller College.

John Pinto is serving as director of graduate studies. In this capacity he has overseen a review of the graduate curriculum stimulated by the fact that all students now receive five years of University funding and by the recommendations of the department’s external review committee.

Yoshikai Shimizu was the keynote speaker at the 15th Annual Meeting of the Association for Japanese Literary Studies at Josai International University in Tokyo last July. The theme of the conference was travel, and Shimizu spoke on “A Journey’s Tale and a Tale’s Journey.” He also gave the lecture “Copies and Copying in Japanese Art: Painting, Calligraphy, and Architecture” at the University of Pennsylvania in October, and he reported on the current state of research on Zen figure and narrative painting at the colloquium “Art of the Momoyama Period,” held at the Smithsonian Institution’s Freer Gallery of Art and Arthur Sackler Gallery in Washington, D.C., in December.

Shimizu was the senior consulting curator for the exhibition “Awakenings: Zen Figure Painting in Medieval Japan,” which opened at the Japan Society in New York in March. With Gregory Levine ’97 of Berkeley and Yukio Lippit ’03 of Harvard, he coauthored the accompanying exhibition catalogue. This spring Shimizu is teaching a new
As director of the Tang Center for East Asian Art, Jerome Silbergeld continued editorial work this year, together with associate director Dora Ching, on two volumes from two symposia hosted by the Tang Center: Bridges to Heaven: A Symposium on East Asian Art in Honor of Wen C. Fong, now composed of 40 papers, and The Family Model in Chinese Art and Culture. Both volumes are expected to be published in the coming year. In addition to completing essays for each of these volumes (“The Photograph in the Movie: On the Boundaries of Chinese Cinematography, Photography, and Videography” and “The Ghosts of Patriarchy Past: Family Dynamics, Psychodynamics, and Psychopolitics in Recent Chinese-Language Cinema”), he also put the final touches on his third book on Chinese cinema, expected to be published by Princeton University Press next year, Body Visible: Image and Illusion, the Party and the People, in Two Chinese Films by Director Jiang Wen and Cinematographer Gu Changwei. He completed book chapters and articles for a number of journals, including “Changing Views of Change: The Song-Yuan Transition in Chinese Painting Histories,” “Re-reading Zong Bing’s Fifth-Century Essay on Landscape Painting: A Few Critical Notes,” and “A Faulknerian View of the Chinese Avant-Garde.”

This year Silbergeld lectured at Columbia University, the China Institute in New York, and Harvard University’s Sackler Museum, and he gave the keynote address at the University of Pennsylvania’s symposium “New Directions in Yuan Dynasty Painting.” At the annual Association for Asian Studies conference in Boston, he served as discussant for the panel “Transculturalism vs. Nationalism: Revitalizing the Literati Traditions in Japan and China, the 1870s–1930s.” He began work as guest curator for an exhibition, “Outside In: Chinese Traditions in Contemporary American Art,” scheduled to open at the Princeton University Art Museum in February 2009, and he also began organizing the first American exhibit ever on Chinese documentary photography, currently scheduled to open at the China Institute in the summer of 2009. During the year, he served on the editorial board of Archives of Asian Art, on the gallery committee of the China Institute, and on the advisory board of the Asia Society.

John Wilmerding retires this spring from the Department of Art and Archaeology and the Program in American Studies after teaching at Princeton for 19 years. Thanks to colleagues in both the department and the Princeton University Art Museum, two initiatives have been undertaken to mark the occasion. Professors Hal Foster and Rachael Z. DeLue organized a symposium held May 5 on 19th-century as well as contemporary American topics. Meanwhile, Princeton University Art Museum Director Susan Taylor invited many friends and former students to contribute toward the purchase of a major American work for the collection. Close to 100 donors participated in this generous effort.

Wilmerding’s teaching this last year brought his courses full circle from subjects he offered in his first terms at Princeton: a freshman seminar on “Cultural Revolutions of the Sixties” and an American studies seminar on “Defining Moments in American Culture.” During the year, he gave lectures at the Portland Museum of Art in Maine, India House in New York, the National Gallery, Harvard University Art Museums, the College of the Atlantic in Maine, and the American Philosophical Society.

Wilmerding’s monograph on the photorealist painter Richard Estes was published last spring by Rizzoli. Also in 2006, he was presented the inaugural Maine in America Award by the Farnsworth Museum and was elected to the American Philosophical Society in Philadelphia.

In emeritus status, Wilmerding will continue to serve on the board of trustees of the National Gallery of Art, the Guggenheim Museum, and the Wyeth Foundation for American Art, as well as a commissioner of the National Portrait Gallery. He also remains active as curatorial adviser to Alice Walton and her planned new Crystal Bridges Museum, due to open in Bentonville, Arkansas, in fall 2009.

Although he is giving up his active professorial title, Wilmerding has learned that his presidential appointment to the White House Preservation Committee entitles him to be addressed as “Honorable.”

Emeritus Faculty

Peter Bunnell published a book of his collected essays, titled Inside the Photograph (Aperture, 2006). The volume contains 34 texts written between 1970 and 2003, most of which are devoted to individual—predominantly American—photographers, with additional essays on three key galleries that played a crucial role in the recognition and marketing of modern photography. He also contributed an essay titled “Remembering L.A.” to a catalogue of the Norton Simon Museum of Art’s exhibition “The Collectible Moment: Photographs in the Norton Simon Museum,” which was on display from October 2006 through March 2007. Bunnell contributed a text on Minor White’s photograph Root and Frost to the Folio Society of London’s recent book 100 Greatest Photographs
John Beldon Scott continued from page 4

Scott’s seminar at Princeton focused on the relationship between architecture and ritual in Europe during the early modern era. The seminar examined the relationship between ritual behavior and the architectural/urban contexts designed to facilitate modes of communal activity. The question posed to the seminar was “how do architecture and urban design function in tandem with human activity of a ceremonial nature?” Many students enrolled in the course used rare festival books of the period held in the collections in Firestone Library. Scott also organized the Janson-La Palme Colloquium on the topic of architecture and ritual in early modern Europe (see page 12).

The Janson-La Palme Visiting Professorship, established in 2001 by Robert Janson-La Palme ’76, brings distinguished scholars to campus to teach a seminar in the field of European art between 1200 and 1800, give a public lecture, and organize a colloquium.

John Wilmerding Retires

At the close of the spring semester, Professor John Wilmerding retires after 19 years at Princeton, where his teaching, scholarship, advising, and museum work brought the field of American art into new prominence as a major component of the department’s scholarly focus.

Wilmerding arrived in Princeton in 1988 as the inaugural Christopher Binyon Sarofim ’86 Professor in American Art, bringing with him a wealth of experience and accomplishment in both academia—he had previously taught at Dartmouth, Harvard, and Yale—and the museum world, having been both curator of American art and deputy director of the National Gallery of Art. He continued in that dual role throughout his tenure in the department, holding an appointment as visiting curator in the Department of American Art at the Metropolitan Museum of Art.

From 1992 to 1999 Wilmerding served as chair of the Department of Art and Archaeology, guiding it through a period of expanding programs and new faculty, as well as overseeing a major renovation of McCormick Hall. He also gave generously of his time to other institutions, acting as trustee or serving on the boards of the Guggenheim Museum, the National Portrait Gallery, Monticello, the Smithsonian, the Center for Advanced Study in the Visual Arts, the Terra Foundation for American Art, and many others.

His many publications have helped shape the field of American art well before his arrival in Princeton, and he continued to publish widely throughout his tenure in the department. His recent books include Compass and Clock: Defining Moments in American Culture (1999), Signs of the Artist: Signatures and Self-Expression in American Painting (2003), and Richard Estes (2006).

Wilmerding has also been an untiring ambassador for the field of American art, traveling extensively each year to speak to a wide variety of audiences. At Princeton, his courses in the department and for the Program in American Studies were consistently popular offerings, with the undergraduates frequently filling the 101 lecture hall for his lectures and describing him in their course evaluation booklet as a “true art god.”

Apart from his scholarly activities, Wilmerding has been a devoted collector of 19th-century American art for 40 years, assembling a superb collection that was exhibited at the National Gallery of Art in 2004. At the opening of the exhibition, he announced the donation of his collection to the gallery, giving the National Gallery its first work by George Caleb Bingham, its first watercolor by Thomas Eakins, and its first oil study by Frederic Edwin Church, among other significant pieces.

To mark the occasion of Wilmerding’s retirement, the department hosted a major symposium, “American Views,” which was organized by Professor Rachael Z. DeLue. For more about this event, see page 13 of this newsletter. At a banquet preceding the symposium, the museum announced two major acquisitions in American art in Wilmerding’s honor. The first, purchased with funds contributed by nearly 100 of Wilmerding’s students, friends, and colleagues, is Rubens Peale’s 1865 painting Still Life with Watermelon, which appears on the first page of this newsletter. The second work, representing the period that was the other focal point of Wilmerding’s teaching and scholarship, is Robert Rauschenberg’s technically brilliant large-scale 1967 lithograph Booster.
Wilmerding will continue to be very active in emeritus status, giving a series of lectures at the Metropolitan Museum of Art this fall and continuing work on two substantial projects: a monograph on the Pop artist Tom Wesselmann, for Rizzoli, and an exhibition on Robert Indiana that will open at the Farnsworth Museum in Rockland, Maine, in the summer of 2009. He will also continue to serve as a commissioner of the National Portrait Gallery, as well as on the board of trustees of the National Gallery of Art, the Guggenheim Museum, and the Wyeth Foundation for American Art.

New Faculty

Nino Zchomelidse, who specializes in medieval art, joined the department last fall as assistant professor. Her research and publications have focused on the theoretical, historiographical, and political aspects of art in the Middle Ages, the role of the arts in the construction of civic identity, and representation and mimesis. She is particularly interested in the liturgical and secular use of monumental sculptured pulpits in Campania, medieval lay patronage, and issues of civic identity and ecclesiastical power in South Italy. In the area of medieval painting and image theory, she has worked on the representation of the “invisible God,” the Gregorian Reform and the cult of Early Christian popes and saints, and medieval exegesis and the revival of Early Christian imagery in 12th-century Italian monumental painting.

Before coming to Princeton, Zchomelidse held academic positions at the University of Tübingen in Germany and the Royal Danish Academy of Fine Arts in Copenhagen. She has received fellowships and grants from the Gerda Henkel Foundation (in connection with the Bibliotheca Hertziana, Rome) and the Carlsberg Foundation (Copenhagen), and was offered a membership at the Institute for Advanced Study in Princeton.

Zchomelidse earned her Ph.D. at the University of Berne, Switzerland, writing a dissertation on the 12th-century frescoes of the church of Santa Maria Immacolata at Ceri, near Rome. Her dissertation was published as Santa Maria Immacolata in Ceri: Sakrale Malerei im Zeitalter der Gregorianischen Reform (Rome, 1996). She went on to earn the higher degree of Habilitation in 2001 at the University of Tübingen, where she wrote a thesis on art and liturgy in medieval Campania.

She is currently working on two projects: a revision of her book manuscript “Art and Ritual: The Construction of Civic Identity in Medieval Campania” and research on the notion of the “authentic” and the processes of authentication in medieval art, particularly of head-reliquaries, icons, and imprints on cloth or seals. During the spring term she gave a lecture on the latter topic at Yale University.

Her secondary field of interest is early-19th-century landscape painting, and she has worked on aesthetics and science in the academic tradition in Denmark, intellectual and artistic exchange between Rome and Copenhagen, and the role of landscape painting for the construction of “national” identity. Her recent publications in this area include an article on the impact of the Grand Tour to Italy on Christen Købke’s landscape paintings, which was published in Fictions of Isolation: Artistic and Intellectual Exchange in Rome in the First Half of the Nineteenth Century (L’Erma di Bretschneider, 2006), a volume she coedited with Lorenz Enderlein.

This spring Zchomelidse is teaching a new course, “Topics in Medieval Art, Architecture, and Theory: Concepts for the Depiction of God,” which investigates the institutionalizing of Christianity in Late Antiquity, the idea of authenticity for various types of icons, Iconoclasm, the image of God in Scholasticism, and allegorical imagery.

Next year, she and Professor Slobodan Ćurčić will team-teach a new undergraduate seminar, “The Other ‘Romanesque,’” which will reexamine that term and some of its misleading implications, reassessing both the geography of the map of “Romanesque” Europe and the accepted chronological limits of the Romanesque. She will also teach a new graduate seminar, “The Medieval Image and Concepts of Authenticity.”

With Giovanni Freni of the department’s Index of Christian Art, she is coorganizing three sessions for the annual Medieval Congress in Kalamazoo, Michigan, this spring. Titled “Movement and Meaning in Medieval Art and Architecture,” these sessions will focus on the moving art work, the moving viewer, and movement in the mind. She will also present a paper, “Descending Word and Resurrecting Christ: The Exultet Rolls in Southern Italy.” At the 2008 meeting of the College Art Association, she will co-chair, with Vernon Hyde Minor, a session on “Concepts of Authenticity in the Visual Arts.”
Ann Agee is a ceramic sculptor and lecturer in ceramics. In 2007 she participated in “The Bong Show,” curated by Beverly Semmes, at Leslie Tonkonow Artworks and Projects (www.tonkonow.com). An exhibition of her work, curated and with an essay by Amy Hauft, opened at the Virginia Commonwealth University in Richmond, Virginia, in April.

Eve Aschheim, a painter who teaches painting and drawing, has been director of the Program in Visual Arts since 2003. In February she had a drawing show, which was accompanied by a catalogue, at Lori Bookstein Fine Art in New York City. The show will travel to the Schick Gallery at Skidmore College in Saratoga Springs, New York, this fall. Aschheim’s drawings were included in the exhibition “Drawing, Thinking,” curated by Marco Breuer, at Von Lintel Gallery in New York City. In 2006 Aschheim’s work was selected for the exhibition “Some New” at Larry Becker Contemporary Art in Philadelphia. She was also included in “Twice Drawn,” at the Tang Museum at Skidmore College, which will be accompanied by a catalogue. A drawing from the Bookstein show, “North, 90 Degrees,” was acquired by the Pierpont Morgan Library for their new contemporary drawings collection, and her work was also recently added to the permanent collections of the Arkansas Art Center in Little Rock and the San Diego Museum of Art. In June 2007 she will be artist-in-residence at the Vermont Studio School. Aschheim interviewed the painter Merrill Wagner for the October 2006 issue of The Brooklyn Rail: “Merrill Wagner with John Yau and Eve Aschheim,” and her drawing Lurker is reproduced in a new drawing textbook titled Drawing: A Contemporary Approach (Thomson Wadsworth, 2007).

Dawn Clements is an artist and lecturer in drawing. In the fall of 2006 she had a solo exhibition at the Middlebury College Museum of Art in Middlebury, Vermont. Her work was also exhibited in “Storylines” at the Newhouse Galleries at the Snug Harbor Cultural Center in Staten Island, New York, from November 2006 through March 2007, and in “Cosmologies” at the James Cohan Gallery in New York City. This spring she is doing an artist project for Esopus Magazine.

Lois Conner, a photographer, will have several exhibitions in 2007, including “Twirling the Lotus” at Rossi and Rossi in London and “China” at the Myers Gallery in Paris. She is currently working on a book of her work, titled American Trees, with the Yale University Art Gallery.

Kip Deeds is a printmaker, painter, and lecturer in printmaking. In 2006 he participated in 10 group exhibitions, including the 5th Minnesota National Print Biennial at the Katherine E. Nash Gallery at the University of Minnesota in Minneapolis, which traveled to the Tweed Museum of Art in Duluth, Minnesota. He also exhibited in “New Prints 2006/Summer: Color,” which opened at the International Print Center New York and traveled to the Maier Museum at Randolph Macon College in Lynchburg, Virginia. His drawing Nat Turner was purchased by the Newark Museum and was part of the “Works on Paper” exhibition at Perkins Center for the Arts in Moorestown, New Jersey. Last fall Deeds taught advanced etching at Temple University and gave a lecture about his work to printmaking students at the Maryland Institute College of Art in Baltimore.

Su Friedrich is a film- and videomaker who lives in Brooklyn, New York. In September 2006, her work was featured in a four-day mid-career retrospective at the Museum of Modern Art in New York, and in November the Bios Arts Center in Athens, Greece, held a six-day retrospective of her work. Friedrich also held various screenings and lectures at universities and media art centers around the United States. She spent last fall and winter doing post-production work on “From the Ground Up,” a feature-length video about coffee, which is slated for release this summer. Reviews of Friedrich’s work appeared in the New York Times, Film Quarterly, Film Comment, and the Village Voice this year, as well as in articles in several recent books, including Women and Experimental Filmmaking, edited by Jean Petrolle and Virginia Wright Wexman (University of Illinois Press, 2005), and Contemporary American Independent Film: From the Margin to the Mainstream, edited by Chris Holmlund and Justin Wyatt (Taylor & Francis, 2005). An entry about her art and activism on behalf of women and lesbians was included in Feminists Who Changed America, 1963–1975, edited by Barbara J. Love (University of Illinois Press, 2006). Her DVD collection is distributed by Outcast Films (www.outcast-films.com).
Philip Haas is a director who taught screenwriting and documentary filmmaking. His new film *The Situation*, the first American feature film to deal with the occupation of Iraq, is currently playing in theaters throughout the U.S. Set exclusively in Iraq, *The Situation* combines elements of thriller, romance, and war movies, dramatizing one of the countless human stories that lie behind the headlines of the current war.

Julia Jacquette is a painter whose work was included in the exhibition “New History” at Hunter College’s Leubsdorf Gallery (www.hunter.cuny.edu/art/galleries.html). Her work was also included in the exhibition “The Hungry Eye” at the Chelsea Museum (chelseaartmuseum.org). Her work was recently acquired by the National Museum of Women in the Arts.

Brian Jermusyk, a painter, exhibited a series of narrative drawings at The temporary Museum of Painting, in Williamsburg, Brooklyn, from April through June this year. The drawings were made in response to the 2001 publication of the diaries of Kenneth Tynan, the late theater critic, and represent the artist’s exploration of a comic-narrative form provoked by material that is equally explicit and confessional. The exhibition features the work of other artists who work in series. Last fall, Jermusyk participated in “The Means Justified,” an exhibition of drawings held at Central Connecticut State University.

Steve Keister is a sculptor and ceramicist. His work was recently included in “Two Friends and So On,” a group exhibition at the Andrew Kreps Gallery in New York City. Last fall he exhibited work at the New York Design Room in Williamsburg, Brooklyn. In February 2007, Keister launched a project with the SVA Online Journal titled “Visiting El Tajín.”

Jocelyn Lee will have a solo show of recent color photographs at Pace MacGill Gallery, in New York City, in May and June 2007. The exhibition will be accompanied by a catalogue produced by the gallery. She will also have a one-person show of earlier black-and-white photographs, titled “Children’s Games,” at the Center for Maine Contemporary Art in October. Her work was recently acquired by the List Visual Arts Center at MIT and by Ute Eskildsen of Museum Folkwang in Essen, Germany.

Allan MacIntyre, a photographer who taught digital photography in the fall, will exhibit his work in “Volcanic Landscapes” from May 17 through September 22, 2007, at the Stanlee and Gerald Rubin Center for the Visual Arts at the University of Texas. He will also exhibit in the 2007 Portland Museum of Art Biennial from April 12 through June 11, 2007.

Andrew Moore, a photographer, was artist-in-residence at Dartmouth College during the fall of 2006. He also had four solo shows during the year in Atlanta; Munich; Hanover, New Hampshire; and New York City. His exhibition at Yancey Richardson in New York City was reviewed in the New York Times, the New Yorker, and the New York Sun. He was also commissioned to make images for the catalogue and three-part exhibition on the legacy of Robert Moses at the Queens Museum, the Museum of the City of New York, and the Wallach Gallery at Columbia University.

Abelardo Morell, professor of photography at Massachusetts College of Art in Boston, is a visiting professor in the Council of the Humanities and Class of 1932 Fellow in Visual Arts this spring. Morell’s solo exhibition “Camera Obscura” opened in March at Danzinger Projects in New York City. A traveling solo exhibition, “Vision Revealed: Selections from the Work of Abelardo Morell,” will open in Mexico City this summer, and a show at the Galleria Valentina Moncada in Rome, Italy, will open in February 2008. Morell has recently been awarded the 2006 Rappaport Prize by the DeCordova Museum and Sculpture Park in Lincoln, Massachusetts.

Barry Nemett, chair of the painting department at the Maryland Institute College of Art, taught drawing at Princeton this spring. Last fall Nemett was artist-in-residence at Haverford College and had a one-person show there. In the summer of 2006, he had a one-person exhibition at the ISA Gallery in Florence, Italy, and he was also recently a resident artist at Rochefort-en-Terre in Brittany, France, and lectured at SACI in Florence, Italy. This summer he will teach at the International School for Painting, Drawing, and Sculpture in Montecastello, Italy. His novel Crooked Tracks will be published in August of this year by Barnhardt & Ash Publishers, Inc.

John O’Connor taught a new advanced drawing course this fall. His drawings were included in the exhibition “Mixed Signals” at the Ronald Feldman Gallery in New York City and in the group show “Factitious” at the Pierogi Gallery in Leipzig, Germany. He was recently awarded a Pollock-Krasner grant and was invited to be a resident artist at the Farpath Foundation in Dijon, France.

Jackie Saccoccio is a painter whose exhibition of paintings and site-specific wall drawing, “In Transparency,” was shown at Black and White Gallery.

Keith Sanborn served as a juror for the Tiger Film Awards for Short Film at the International Film Festival Rotterdam in 2007. He also showed a new video installation, *Clear to Engage*, at the festival and presented his latest book project, *Vertov from Z to A*. The book, a collection of essays on a film still from Vertov’s *Man with a Movie Camera*, is a collaboration with Peggy Ahwesh for their press Ediciones La Calavera. It will be released later this year.

Jim Seawright, a sculptor, will be featured in the inaugural exhibition of the new Mississippi Museum of Art in Jackson, Mississippi, this June. The museum has acquired two of his sculptures from the *Constellation* series: *Carina* (2005) and *Taurus* (2003). The museum already owns *HexFlector* (1997), which will also be in the exhibition.

Accra Shepp, a photographer, had a solo exhibition at Estudiotres in Chicago in 2006. He participated in the show “Saturday Night/Sunday Morning,” which originated at the African American Museum in Philadelphia and traveled to the City Gallery East in Atlanta in 2005 and the Chattanooga African American Museum in 2006. His work appeared in the exhibition “Artificial Afrika” at Gigantic Artspace in New York City in 2006. Shepp also had work in the exhibition “Echoes of Complicity,” an exhibition marking the 10th anniversary of the atrocities in the former Yugoslavia at LIPA Gallery in Chicago in 2005.

Anthony Smith Jr. is a painter who teaches drawing. He exhibited paintings and drawings in two shows in January and February 2007: “Identity and Expression” at the Gallery Project in Ann Arbor, Michigan, and “Loud” at the Arts + Literature Laboratory Gallery in New Haven, Connecticut. His work was also featured in the March 2007 issue of *The Artist’s Magazine*. Smith is also an instructor at the National Academy of Arts and Design in New York City.

Stephanie Snider, a sculptor and painter, is teaching advanced sculpture this spring. She is currently working on paintings and small-scale sculptures for a solo exhibition at Galerie Thomas Schulte in Berlin, Germany, in the fall of 2007. Snider also teaches sculpture at the Maryland Institute College of Art in Baltimore.

Tommy White is a painter who taught intermediate painting in the fall. Earlier this year he had a solo show at Harris Lieberman Gallery in New York City and was included in “Salon Nouveau,” curated by Jasper Sharp, at the Engholm Engelhorn Gallery in Vienna, Austria. In 2006 his work was included in “New Trajectories I: Recent Painting, Drawing, and Multimedia Work from the Ovitz Collection Los Angeles” at the Douglas F. Cooley Memorial Art Gallery at Reed College in Portland, Oregon, which was accompanied by a catalogue, and “Palpable Painting” at the Pascal Gallery in the Berrie Center for Performing and Visual Arts at Ramapo College in Mahwah, New Jersey. He is a recipient of a 2007 Guggenheim Fellowship in the Visual Arts.

Hilary Wilder is a painter/installation artist. She was the recipient of a 2006 Guggenheim Fellowship in the Creative Arts. Her solo exhibition, “The Voyage South to Patience Camp,” was on view at the Atlanta Contemporary Art Center from April through June of 2006. An essay on her recent work by Michelle White was published in *Artpapers* in November. Her paintings have recently been included in group exhibitions at sixspace in Culver City, California, and at Arthouse in Austin, Texas.
The department joined with the Institute for Advanced Study to create an innovative lecture series for the 2006–07 academic year. Organized by the department’s Professor Hal Foster and Professor Yve-Alain Bois of the institute, the series brought seven esteemed art historians from around the country to Princeton to present provocative and engaging views of various aspects of the “sensuous” in art. The lectures, which alternated between McCormick Hall and the institute, were supported by a grant from the Andrew W. Mellon Foundation.

Responding to the field’s “return to the object” after two decades of intense theorization, Foster and Bois invited leading scholars in a broad range of art-historical disciplines to reflect not only upon the different effects that works of art were meant to have on the human senses in different times and places, but also upon the way that we respond to these summons today. The speakers were invited to investigate topics including: How is visual pleasure regulated by the context of an artwork’s occurrence? Is there in fact such a thing as purely visual pleasure? Do artists in widely divergent cultures have anything in common when it comes to the production and reception of an art object? For the speakers and their topics, see the sidebars on this page and pages 12, 25, and 26.

Art, Liturgy, and Religious Cult in Late Antiquity and the Middle Ages

June 12–14, 2006

This three-day conference was jointly organized and sponsored by the Index of Christian Art and Ben Gurion University of the Negev in Beer Sheba, Israel, where it took place. Twenty-nine scholars presented their current research on subjects that ranged geographically from the British Isles to the Near East and Arabia, and chronologically from Late Antiquity well into the Byzantine period. The speakers examined topics that included the illustration of liturgical manuscripts, the decoration and function of pulpits and ritual spaces in churches, and iconographical aspects of sculpture, painting, and ritual objects. The focus on iconography, liturgy, ritual, and ceremony highlighted intersecting themes and problems in the various subfields in both the East and the West, with papers on topics as diverse as “Illuminating the Liturgy” and “The Communion of Mary in Byzantine Art and Liturgy.”
Romanesque Art and Thought in the Twelfth Century
October 26–27, 2006
The Index of Christian Art organized this two-day international conference to refocus attention on art of the 12th century, a period that has been relatively neglected in recent scholarship. Sixteen of the field's preeminent scholars from the United States, the United Kingdom, France, Germany, and Italy presented compelling case studies of Romanesque manuscripts, sculpture, portals, reliquaries, and stained glass, as well as synoptic examinations that investigated questions of iconography, liturgy, patronage, and historiography. The papers made strong cases for the interest, complexity, and significance of 12th-century art, in addition to reexamining critical approaches and refining terminology.

The conference was also intended to honor Walter Cahn, professor emeritus at Yale University and the doyen of American Romanesque scholars. Cahn presented reminiscences of his scholarly career and an overview of the many changes in the field of Romanesque art during the last 40 years. The conference, which attracted more than 500 attendees on both days, was supported by a grant from Princeton's Council of the Humanities and by the Department of Art and Archaeology.

The Index's conference was arranged in coordination with the University of Pennsylvania, which hosted the related symposium “Representing History. 1000–1300: Art, Music, History” on the two days following the sessions in Princeton.

The Medieval Arts of North Africa and the Near East
February 2, 2007
In recognition of the Index of Christian Art's rapidly expanding documentation of medieval art in the Near East and North Africa, three scholars who work in those areas of the Christian East came to Princeton in early February to present their current research. The conference opened with a paper by Mat Immerzeel of the Paul van Moorsel Centre for Christian Art and Culture in the Middle East at Leiden University, who spoke on “Monasteries of the Qalamun (Syria): Art and Pilgrimage in the Middle Ages.” Marilyn Holdman, an independent scholar who specializes in the study of Ethiopian art, gave a paper examining the evidence for international exchange between North Africa and the Near East. The afternoon closed with a paper by Robin Jensen of Vanderbilt University, who spoke on “The Iconography of Christian Tomb Mosaics from Roman Africa.” For more details about the Index's recent activities in this area, see pages 26–27.

Architecture and Ritual in Early Modern Europe: Interdisciplinary Strategies of Interpretation
March 31, 2007
The 2007 Janson-La Palme colloquium brought together seven scholars from history, art and architectural history, architectural design, and music history to consider their different disciplines’ modes of interpreting ritual activity in architectural and urban settings. Speakers in the morning session—all historians of ritual—addressed methodological and historiographical issues; in the afternoon, speakers from a variety of disciplinary backgrounds presented case studies of specific rituals within architectural contexts. Edward Muir (Northwestern University), the doyen of ritual studies, delivered the keynote address in the opening session. Other topics included ritual monuments in Renaissance France (Lawrence Bryant), ritual festivals (Samuel Kinser), the ritual role of French queens (Nicola Courtright), ritual in Bramante’s design for the Vatican complex (Henry Dietrich Fernández), etiquette in Roman Baroque architecture (Patricia Waddy), and the place of music in 17th-century Roman liturgy and architecture (Frederick Hammond).

The day-long event concluded with a panel discussion moderated by Louise Rice (New York University) that focused on the problem of integrating the analysis of ritual with its architectural and spatial frame. John Beldon Scott, the Robert Janson-La Palme Visiting Professor, organized the colloquium, which was sponsored by the Janson-La Palme Fund.

Re-presenting Emptiness: Zen and Art in Medieval Japan
April 14–15, 2007
The Tang Center for East Asian Art organized this major international symposium on Japanese art and culture with the help of Yukio Lippit ’03 and Gregory Levine ’99. “Re-presenting Emptiness” articulated new frames of reference for the artifacts associated with Japanese Zen monastic communities and was presented in conjunction with the Japan Society’s exhibition, “Awakenings: Zen Figure Painting in Medieval Japan,” for which both Lippit and Levine served as curators and Professor Yoshiaki Shimizu served as senior curatorial adviser. For more details about this event, see the Tang Center’s news on pages 32–33.
the kind of iconographic topics that have been at the center of Index’s mission since its inception. Jane Geddes of the University of Aberdeen spoke on “Christina of Markyate and the St. Albans Psalter”; Claudia Rabel of the Institut de recherche et d’histoire des textes (CNRS) gave a paper on “The Virgin of Mercy in the Musée Crozatier at Puy-en-Velay”; and Michel Pastoureau of the École Pratique des Hautes Études at the University of Paris concluded by discussing “The Birth of Heraldry in the Twelfth Century.”

Retracing the Expanded Field of Art and Architecture

April 20–21, 2007
Moving away from the reconciliatory notions of “synthesis,” “collaboration,” and “integration” of the arts espoused by modernists, a significant number of artists and architects in the late 1960s expanded the limits of their practices based on a series of structural inversions. This conference retraced that process of expansion by mapping anew the theoretical terms and visual examples offered in a seminal 1978 article by Rosalind Krauss and testing its arguments against the transformations that have occurred during the three ensuing decades.

The two-day conference began with Rosalind Krauss, Yve-Alain Bois, and Benjamin Buchloh discussing the original context of the essay. Bois, Ed Eigen, Hal Foster, and Spyros Papapetrou conducted a close reading of the original text, analyzing specific passages and probing some of its main theoretical terms. Branden Joseph, Miwon Kwon, and George Baker presented papers that drew on the concepts of the 1978 essay but examined artists and artworks from the late 1960s to the contemporary era that were not mentioned in the article.

The conference, a collaboration between the School of Architecture and the department, was organized in conjunction with a graduate seminar “Art and Architecture” and an undergraduate course “Architecture and the Visual Arts” offered jointly by the two departments.

Senior Thesis Conference

April 28, 2007
At this year’s inaugural senior thesis conference, departmental majors from the Class of 2007 presented the results of their senior thesis research or, in the case of Program 2 majors, discussed their thesis projects. The conference featured lectures on a wide range of thesis subjects, from the influence of sound on the watercolors of American artist Charles Burchfield, discussed by Leah Tharpe ’07, to the interplay of abstraction and narrative in Holocaust memorials in Berlin, presented by Lauren Racusin ’07. Speakers from the Program in Visual Arts included Christina McMillan ’07, who gave a presentation on the manipulation of digital images for her thesis project “(My) Illness as Metaphor,” and Michael Jorgensen ’07, who spoke about his video project “Young Americans,” a fictional narrative of three lives interwoven with documentary interviews. Prospective art and archaeology majors were invited to the conference, which was moderated by department graduate students, to sample the richly varied research being done by seniors in the department.

American Views: A Symposium in Honor of Professor John Wilmerding

May 5, 2007
Organized by the department and cosponsored by the Princeton University Art Museum and the Program in American Studies, this symposium honored Professor John Wilmerding for his many contributions to the field of American art history—his 19 years of teaching at Princeton, his leadership at numerous arts institutions, and his ground-breaking scholarship.

Professors Rachael Z. DeLue and Hal Foster assembled a roster of speakers who addressed many of the topics and themes of Wilmerding’s research and writing, from 19th-century landscape painting to the art and culture of the 1960s.

The papers in the first session, which focused on 19th-century landscape painting, were Michael Gaudio (University of Minnesota), “Bartram’s Botanical Imagination”; Franklin Kelly (National Gallery of Art), “Asher B. Durand’s Imaginary Landscapes”; and H. Daniel Peck (Vassar College), “‘Something Underneath’: The Uneasy Relationship between Concepts of Landscape and Environment in American Artistic Culture.”

In the second session, the focus turned to Pop and other art of the 1960s, with the presentations “The Last Great Romantics: De Kooning, Diebenkorn, Mitchell, and American Landscape Painting” by Mark Stevens (Pulitzer Prize–winning author), “Vija Celmins: New Frontiers of Space and Visuality” by Cécile Whiting (University of California, Irvine), and “Dreams of Transmission: Fred Tomaselli’s Bird Collages and American Ornithological Illustration” by Jennifer Roberts (Harvard University).

The keynote speaker was Michael Kammen of Cornell University, whose topic was “The Eyes Have It: Visual Culture and the American ‘Vision Thing.’”
Scott Allan has concentrated this year on completing his dissertation, “Gustave Moreau (1826–1898) and the Afterlife of French History Painting.” He submitted a draft in December and hopes to defend sometime this spring. Last July, he began working as the assistant curator in the paintings department of the J. Paul Getty Museum. Among his current exhibition projects are a focus installation of Édouard Manet’s *A Bar at the Folies-Bergère*, which will be on loan to the Getty from the Courtauld Institute of Art Gallery in London from June through September, and, in collaboration with the Musée d’Orsay and Walters Art Museum, a full-scale retrospective of the work of Jean-Léon Gérôme. [sallan@getty.edu]

Alexis Belis, a fifth-year graduate student in classical archaeology, took part in a new excavation and survey project in the ancient sanctuary of Zeus on Mount Lykaion in the southern Peloponnesos, Greece, last summer. The description of this site by the 2nd-century A.D. traveler Pausanias mentions a stadium and hippodrome where athletic games for the Lykaion festival were held, a sanctuary of Pan on the south side of the mountain, and a temenos and ash altar of Lykaion Zeus at the summit. Last summer, David Gilman Romano of the University of Pennsylvania and Mary Voyatzis of the University of Arizona directed excavations in the area of the hippodrome in an attempt to define its limits and to locate the stadium. This summer the area of the ash altar will be excavated. Under the direction of her adviser, Professor William Childs, Belis is currently preparing her dissertation proposal, a comparative study of ash altars in Greece, a topic inspired by her work at Mount Lykaion. Next year she will be a regular member at the American School of Classical Studies in Athens. [abelis@princeton.edu]

Kaira M. Cabañas is completing her dissertation, “Toward a Performative Realism: Art in France, 1957–1963.” This year she contributed two essays to the catalogue *Yves Klein: Corps, couleur, immatérial* (Centre Pompidou, 2006), which accompanied the artist’s retrospective at the Centre Pompidou in Paris. In November she presented the paper “New Realism or a Fantastic Realism?” at the international symposium “Le demi-siècle de Pierre Restany” hosted by the Institut National d’Histoire de l’Art in Paris. Cabañas was the recipient of a 2006–07 Dedalus Foundation Dissertation Fellowship. [kcabanas@princeton.edu]

Noam Elcott spent this academic year in Berlin, completing research on his dissertation: “Into the Dark Chamber: Avant-garde Photographs and the Cinematic Imaginary.” Undwritten by a German Academic Exchange Service (DAAD) Fellowship, his research currently focuses on Laszlo Moholy-Nagy’s photographs, films, and installations in the broader context of the first avant-garde encounter with the space of cinema, which can be considered to be the immediate ancestor to current “virtual” spaces. He has worked in a number of libraries and archives this year, including the Bauhaus Archiv in Berlin, the Erwin Piscator Nachlass, the Akademie der Künste, the Berlin Museumsbibliothek, and the Kestner-Museum in Hannover. [nelcott@princeton.edu]

Kevin Hatch is currently completing his dissertation, “Looking for Bruce Conner: Art and Films, 1957–1967,” which he is writing under the direction of Professor Hal Foster and with the support of a Henry Luce Foundation/ACLS Dissertation Fellowship. His essay, “Roy Lichtenstein: Wit, Invention, and the Afterlife of Pop,” appeared in *Pop Art: Contemporary Perspectives* (Princeton University Art Museum, 2007), a book of critical essays published in conjunction with the exhibition “Pop Art at Princeton: Permanent and Promised” at the Princeton University Art Museum. He also gave several gallery talks at the museum in connection with the exhibition. Hatch has been awarded a 2007–08 Smithsonian American Art Museum dissertation fellowship. [khatch@princeton.edu]

Emma Hurme, a first-year student in classical archaeology, came to Princeton from the Los Angeles County Museum of Art. She holds a master’s degree in art history from Williams College. This January Hurme participated in the Program in the Ancient World conference in Oxford, England, where she presented a paper on a late-2nd-century A.D. Bacchic sarcophagus. This summer, she will participate in the summer session of the American School of Classical Studies at Athens. [hurme@princeton.edu]

Sonja Kelley spent this academic year doing dissertation research in China on a Fulbright grant. Her dissertation, “Printmaking in Sichuan after 1949: Regionalism and the Formation of a New National Art in China,” focuses on printmaking in Sichuan in the 1950s and ’60s, before the Cultural Revolution. She lived in Chongqing, where she is affiliated with the Sichuan Meishu Xueyuan (Sichuan Fine Arts Institute).
Trench master Emma Ljung makes a measured drawing of a newly excavated wall at Polis Chrysochous, Cyprus

A 14th-century fresco of the prophet Zacharias at the Prodromos monastery near Serres in northern Greece, where Matthew Milliner and Nebojša Stanković participated in a survey project last summer.
**Marina Mihaljević** is a Samuel H. Kress Fellow at the Albright Institute of Archaeological Research in Jerusalem, where she is writing her dissertation, “Constantinopolitan Architecture of the Komnenian Era (1080–1180) and Its Impact in the Balkans.” She has participated in a series of Albright Institute workshops, where she spoke on “Constantinopolitan Architects, Local Labor: Aspects of Middle Byzantine Architecture in the Provinces.” Her paper “Constantinopolitan Architectural Persona: Originality in Byzantine Architecture” will be given at the First International Sevgi Gönül Byzantine Studies Symposium organized by the Vebbi Koç Foundation in Istanbul in June. [marmi@princeton.edu]

**Matthew Milliner** participated in the Mount Menoikeion project as a Stanley J. Seeger Fellow last summer, living at the Prodromos monastery in northern Greece for two weeks with a hospitable group of nuns who hosted Princeton students and faculty. After the seminar he explored the Byzantine churches of Thessaloniki and visited Mount Athos, where he interviewed two iconographers. Back in Princeton, Milliner has continued giving tours of the Princeton University Chapel, including one for the 2007 Alumni Day. He has prepped for both the introduction to art history and medieval art classes with Professor Nino Zchomelidse. His lecture “Icon or Art?” was delivered twice at the Princeton University Art Museum, and he also gave a paper at the Byzantine Studies Conference in November, titled “Theodore of Studios and the Transformation of the Holy Man.” In March he conducted research with Professor Patricia Fortini Brown’s class on the island of Crete. [milliner@princeton.edu]

**Jessica Paga**, a second-year student in classical archaeology, spent seven weeks last summer excavating the ancient city at Polis Chrysochous, Cyprus, with the Princeton excavation directed by Professor William Childs. She was one of five trench masters and worked to uncover large parts of a previously unexcavated area adjacent to a large Roman structure. This past year saw the publication of her article, “Bronze Age Fortifications: A Dualistic Interpretation” in Montage, an online journal of the University of Iowa (www.uiowa.edu/montage/issues/2006). As part of the annual Princeton/Oxford exchange, Paga presented a paper on “Manifest Belief and the Classical Panathenai” in Oxford this January. She also gave a paper titled “Articulating Democracy: The Tyrannicide Monument in the Athenian Agora” at a conference organized by Columbia University on memory, landscape, and archaeology. This summer she will divide her time between Athens and Princeton, preparing for general exams and conducting preliminary dissertation research. [jpaga@princeton.edu]

**Maika Pollack** connects her interest in artistic pedagogy with her extracurricular life as the owner of a contemporary art gallery. She opened Southfirst Gallery in 2000, when she was a recent Harvard graduate looking for a way to hide the fact that she and her partner, Florian Altenburg, were living in a commercial storefront in Williamsburg, Brooklyn. Their curated group and solo shows quickly gained favorable reviews in publications that included Time Out New York, Artforum, Flash Art, and the New York Times, which called it “one of the best young galleries in Brooklyn.” Southfirst recently featured political cartoons from Nigeria, participated in an international art fair in Miami, and was invited to join the New Art Dealer’s Alliance, an association of young galleries. Last fall, Pollack, along with graduate student Alex Kitnick, co-organized the department’s graduate conference on artistic pedagogy. This fall, her gallery will show Jesse Chapman, a Yale M.F.A. graduate whose paintings have been exhibited in Chicago, St. Barths, and Liechtenstein. Pollack works with many artists who are graduates of M.F.A. programs, and she is always fascinated by how the study of art history fits into their training. She invites all members of the Princeton community to visit Southfirst Gallery. For more information, visit the website www.southfirst.org. [mpollack@princeton.edu]

Jesse Chapman’s The Shot (2006), one of the works shown in an exhibition at Southfirst, Maika Pollack’s gallery in Brooklyn

**Nebojša Stanković**, a third-year graduate student, took part in the Mount Menoikeion project near Serres, Greece, last June, working on an architectural survey of Byzantine and post-Byzantine structures in the Monastery of Hagios Ioannis Prodromos and its vicinity. One focus of his study was the monastery’s cemetery church, with a crypt that functioned as an ossuary, which was useful for his ongoing research on Byzantine monastic ossuaries. In July, Stanković visited Mount Athos to continue his study of ossuaries. This material was included in a paper, “Middle- and Late-Byzantine Monastic
Ossuaries: Architecture, Liturgical Function, and Meaning,” that he presented at the 32nd annual Byzantine Studies Conference last November in St. Louis, Missouri. At the national convention of the American Association for the Advancement of Slavic Studies, in Washington, D.C., Stanković gave another paper, “Remains of a Church near Svrlija, East Serbia: An Attempt in Reconstruction of Its Original Architectural Form.” He is currently developing his dissertation proposal, tentatively titled “Framing Monastic Ritual: Athonite Church Narthexes of the Byzantine Period—Liturgy, Architecture, Program.” It will focus on church architecture as a spatial setting for liturgical rites within a monastic context, taking into account architecture, art, written documents, and centuries of unbroken liturgical tradition. [nstankov@princeton.edu]

Marta Weiss’s essay “Staged Photography in the Victorian Album” was published by Merrell in the Canadian National Gallery exhibition catalogue Acting the Part: Photography as Theatre, edited by Lori Pauli (Merrell, 2006). Her biographical entry “William Lake Price (1810–1896)” appeared in the Oxford Dictionary of National Biography (Oxford University Press, 2006), and “Fading Away” by Henry Peach Robinson” was published in The Folio Society Book of 100 Greatest Photographs, edited by Mark Haworth-Booth (The Folio Society, 2006). She is completing work on her dissertation on Victorian staged photographs and albums. [mweiss@princeton.edu]

**Faggen Dissertation Prize Established**

The department is pleased to announce the inauguration of the Jane Faggen Ph.D. Dissertation Prize in Art and Archaeology. The new endowment, established by a generous gift from Jane Faggen, will fund an annual award of $2,000 for the best dissertation completed in that year or the previous two years. Recipients of the prize will be selected by the department’s chair, in consultation with the faculty. The Faggen Prize, which will be awarded for the first time this spring, provides a welcome opportunity for the department to formally recognize the scholarly accomplishments of its graduate students.

**Fellowships for 2006–07**

**Kaira M. Cabañas**
Dedalus Foundation Dissertation Fellowship

**Noam Elcott**
German Academic Exchange Service (DAAD) Fellowship

**Ludovico Geymonat**
Jane and Morgan Whitney Art History Fellowship, Metropolitan Museum of Art

**Kevin Hatch**
Henry Luce Foundation/ACLS Dissertation Fellowship in American Art

**Denwood Holmes**
Donald and Mary Hyde Academic Year Fellowship for Research Abroad in the Humanities

**Sonja Kelley**
Fulbright Graduate Student Fellowship

**Daniel McReynolds**
Samuel H. Kress Travel Fellowship

**Marina Mihaljević**
Samuel H. Kress Fellowship at the W. F. Albright Institute of Archaeological Research in Jerusalem

**Gladys Krieble Delmas Fellowship**

**Fellowships for 2007–08**

**Alexis Belis**
Lucy Shoe Meritt Fellowship, American School of Classical Studies at Athens

**Kevin Hatch**
Smithsonian American Art Museum Dissertation Fellowship

**Daniel McReynolds**
Rome Prize, American Academy in Rome

**New Dissertation Topics**

**Alex Kitnick**
“New Monumentality and the Restructuring of the Arts” (Hal Foster)

**Emma Ljung**
“From Indemnity to Integration: A Comprehensive Study of Aitolia in the 2nd and 1st Centuries B.C.” (William Childs)

**Dissertations Recently Completed**

**June 2006**

**Suzanne Hudson**
“Robert Ryman: Painting Pragmatism” (Hal Foster)

**January 2007**

**Peter Barberie**
“Conventional Pictures: Charles Marville in the Bois de Boulogne” (Peter Bunnell)

**March 2007**

**Sarah Linford**
“Symbolism and the Third Republic: Tradition as Avant-Garde, 1871–1915” (Todd Porterfield, Université de Montréal)

**Kristoffer Neville**
“Nicodemus Tessin the Elder and German Artists in Sweden in the Age of the Thirty Years’ War” (Thomas DaCosta Kaufmann)

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Undergraduate News

**Byzantine, and Ottoman sites.** The Koran dating to around
graduates and graduate students.

Eleni Kanaki; Juhea Kim '09; Giada
Front, left to right: archaeologist
O'Connor '07; Matthew Milliner;
Johanna Heinrichs; visitor
Jamie Greenberg

Professor Patricia Fortini Brown’s
class “Venice and the Mediterranean” traveled to Crete during
spring break to study Venetian,
Byzantine, and Ottoman sites. The
class consisted of both under-
graduates and graduate students.
Front, left to right: archaeologist
Eleni Kanaki; Juhea Kim '09; Giada
Damen; Chen Liu; Zoe Hoster
'09; Professor Brown; Leslie Ged-
des; Dimitri Gondicas, director of
Princeton’s Program in Hellenic
Studies; Yueyuan Zheng; Cecilia
Ramos. Back, left to right: Matt
Prisco '09; Omer Ziyal '08; Jack
O’Connor '07; Matthew Milliner;
Johanna Heinrichs; visitor
Jamie Greenberg

**Caroline Closmore** '07, from Hugo, Minne-
sota, centered her senior thesis around the work of
Dick Bancroft, a Minnesota photographer who has spent over three decades photographing Native Americans in the Minneapolis area. Working with both Bancroft and her Princeton adviser John Pohl, curator of art of the ancient Americas at the Princeton University Art Museum, she examined the images of the American Indian Movement in Minneapolis during the 1970s. Bancroft has captured much of this history, documenting many of the demonstrations and protests organized by the American Indian Movement (AIM). His photographs provide a vivid account of AIM’s struggles for the civil rights of Native Americans, and his personal relationships with many of the key leaders of AIM add depth and an inside perspective to his work. Outside the classroom, Closmore is a member of the women’s varsity crew, is an Outdoor Action leader, and has served as vice president of her eating club, Cloister Inn. After graduation, she hopes to work in the museum world. [closmore@gmail.com]

**Susannah Cramer-Greenbaum** '07 wrote her senior thesis with Professor Jerome Silbergeld on the intersection of government, politics, religion, and architecture in Louis Kahn’s National Assembly building in Dhaka, Bangladesh. Supported by a Macfarlane summer travel grant, she spent three weeks in Dhaka last summer, conducting interviews, attending parliament sessions, interviewing local architects and citizens, and traveling through the river delta landscape that surrounds the capital. Since returning to the States, she has spent much time sorting through countless transcripts from the Pakistan Public Works Department to Kahn, now housed in the archives of the University of Pennsylvania. Her thesis charted the transformation of the spectacular building from a political stunt to a symbol of national pride. This spring she codirected a stage adaptation of Dylan Thomas’s “Under Milk Wood” at Theatre Intime. After graduation, she plans to enroll in a masters of architecture program. [susannahcg@gmail.com]

**Heather Crane** '07 worked with Professor Hal Foster on a senior thesis that examined the phenomenon of Psychedelic Art in the 1960s. In addition to art history, her interests include guitar, piano, and music in general, as well as science. After graduation she plans to attend medical school. [hmcrane@gmail.com]

**Christine Dobrosky** '07, under the guidance of Professor Rachael Z. DeLue, wrote her senior thesis about the consequences of turning the human body into a visual image. Her thesis includes case studies of anatomical illustration; medical imaging technology like X-ray, MRI, and the Visible Human Project; as well as an analysis of the photographs and publications of Alexander Tsiaras. She evaluated these images in terms of reality versus representation, images as truth, and the use of images as propaganda to influence health-related behavior. She also completed the pre-med undergraduate requirements and earned a certificate in Spanish language. Outside the classroom she was a member of the varsity women’s lacrosse team for four years and served one term as vice president of the Princeton Pre-Med Society. After graduation, she plans to work in healthcare marketing and consulting for Rosetta in New York City before going to medical school. [dobrosky@alumni.princeton.edu]

**Caitlin Drumm** '07 concentrated on Islamic art and wrote her senior thesis, under the guidance of Professor Mika Natif, on the comparable motifs in medieval Hiberno-Saxon and Islamic religious manuscripts. Her work examined the motivating factors behind these similarities and what such motifs revealed about underlying cultural attitudes toward beauty. Drumm was also a residential college adviser in Mathey College and worked with the Community House Big Sibs, a tutoring and mentoring program for middle school students. She plans to teach or to work for a nonprofit organization in New York City next year and will then apply to medical school. [cdrumm@alumni.princeton.edu]

**Lauren Hooten** '07 wrote a senior thesis on the military architecture of the Spanish and Portuguese empires from a comparative perspective. Advised by Professor Thomas DaCosta Kaufmann, Hooten focused primarily on the development of divergent imperial and regional aesthetics in fortification design, drawing on medieval and Italian Renaissance
architectural precedents. Her interest in this subject was sparked by her study of Iberia and its colonial expansion, the sociopolitical history of imperialism, and the literature that accompanied it. She is also earning certificates in Latin American Studies and Spanish and Portuguese Languages and Cultures. After graduation, Hooten plans to continue her study of Latin America by pursuing a master’s degree at Oxford University. [lhooten@gmail.com]

Beth Ann Ingrassia ’07, advised by Professor Alastair Wright, wrote a thesis on the ballet Parade, first performed in 1917 by the Ballets Russes in Paris. The ballet was a collaboration of Jean Cocteau, Pablo Picasso, Erik Satie, and Léonide Massine. With funding from the President’s Fund and a departmental MacFarlane grant, she did thesis research in the South of France. Ingrassia was a member of Expressions Dance Company and last year participated in the reconstruction of the Ballet Russes’ L’Après-Midi d’un Faune with the Program in Theater and Dance. Last summer she was an intern at the Princeton University Art Museum, where she worked in the Department of Prints and Drawings with curators Laura Giles and Calvin Brown. [ba.ingrassia@gmail.com]

Michael Jorgensen ’07, a Program 2 major, developed a thesis video that interweaves a fictional narrative of the lives of young southern Californians with documentary interviews of residents of his hometown, San Diego. Jorgensen wrote, directed, and edited the video under the supervision of advisers Hal Foster, Su Friedrich, and Keith Sanborn. The project was sponsored by the department, the Program in Visual Arts, the Office of the Dean of the College, and the Berl Senior Thesis Award. Jorgensen is also pursuing a certificate from the Program in Creative Writing, for which he wrote a collection of short stories. He served as codirector of the University Film Organization’s “plus” series, which hosts weekly screenings of classic, independent, and foreign films. He is also a disc jockey and former board member at WPRB and has served as a volunteer Special Olympics swim coach for the past three years. Following graduation, Jorgensen plans to pursue his interests in fiction, film, and video. [mjorgens@alumni.princeton.edu]

Kaity Kratsios ’07 wrote a senior thesis, advised by Professor Carol Armstrong, which examined political commentary in the works of Jannis Psychopedis, a contemporary Greek artist. She concentrated on his works painted between 1967 and 1974, when Greece was ruled by a military dictatorship. A recipient of funding from the Office of the Dean of the College, Kratsios traveled to Greece to interview Psychopedis and view many of his works. Her thesis allowed her to use her interest in art history as a means of exploring her Greek heritage. At Princeton, Kratsios served as executive editor of Business Today magazine and cochaired Communi-

versity for two years. She also volunteered in both the Princeton and Trenton areas, serving as a mentor and tutor through various organizations. Kratsios hopes to work in the museum world but plans to work or teach at a nonprofit before beginning graduate school. [akratsio@princeton.edu]

Scott Mardy ’07 is a Program 1 (history of art) major and is also pursuing a certificate in American studies. He wrote his senior thesis about the JPMorgan Chase Art Collection and its influence in the field of corporate collecting; his adviser was Professor Anne McCauley. Mardy is a member of the men’s varsity heavyweight rowing team and Cloister Inn. He spent the summer of 2005 working for the art museum and the summer of 2006 working for Christie’s Auction House in New York City. He hopes to pursue a career in sales and marketing after graduation but would eventually like to work in the field of art wealth management. [scott.mardy@gmail.com]

Kelly McCormick ’07 has spent summers in the Hamptons on Long Island’s East End, and after talking with a local artist friend, she decided to write her senior thesis, with adviser Jerome Silbergeld, on the changing landscape of the Hamptons as represented in the local artwork over the last century. Having spent her junior spring semester abroad studying art in Florence, Italy, McCormick hopes to find an opportunity to reside in Europe. She also hopes to continue her hobbies of painting and skiing. After graduation McCormick intends to work in New York City in the field of advertising or public relations. [kmccormi@princeton.edu]

Kathleen Miller ’07 wrote a senior thesis that examined and compared the editorial cartoons of the World War II era. Working with her adviser, Professor Thomas DaCosta Kaufmann, she studied editorial cartoons from five Allied and Axis countries: the United States, the United Kingdom, the Soviet Union, Japan, and Germany. Miller is a member of the varsity women’s lacrosse team, and was the Ivy League Rookie of the Year in 2004. This year she is one of the team’s tri-captains. Her post-graduation plans will probably include work in marketing, advertising, or finance in New York City. [kmccormi@alumni.princeton.edu]

Christine Murphy ’07, under the guidance of Professor Nino Zchomelidze, wrote a senior thesis on late medieval depictions of the side wound of Christ, focusing specifically on the “gendered” aspects of the wound in the context of the female Christian devotional movement. Murphy was awarded funding from the Office of the Dean of the College, the Center for the Study of Religion, and the Department of Art and Archaeology to travel to London and Oxford to examine many of the objects discussed in her thesis. She is also

“The Big Three will tie the enemy in knots,” one of the World War II editorial cartoons studied by Kathleen Miller ‘07

Anonymous 15th-century woodcut of the Sacred Heart, one of the images of Christ’s wound studied by Christine Murphy ‘07

Eleanor G. Oakes ’07, Untitled, 2006
interested in German Expressionism and contemporary Asian art, and worked as an intern in the Chinese department at Sotheby’s New York. Murphy has performed in numerous productions with Theatre Intime and Princeton University Players; toured with the Triangle Club; worked as a student designer in the theater and dance program’s costume shop; and led campus tours as an Orange Key guide. Following graduation, she hopes to spend two years in France, pursue a Ph.D., and eventually teach art history at the university level. [chrisjm@alumni.princeton.edu, Christine. J.Murphy@gmail.com]

Eleanor G. Oakes ’07 is a Program 2 major who works in photography. Her Junior Project, “Abandoned Spaces,” recently won her the position as a featured artist in the prestigious publication Under 25: Up-and-Coming American Photographers; to be published in 2008. Oakes’s thesis, supervised by Jocelyn Lee and Lois Conner, consists of pictures taken in the town of Cragmoor, New York, a place that has personal as well as artistic significance for her. Her images of this quiet town demonstrate how careful observation can discover beauty in the ordinary. Eleanor intends to live in Manhattan next year and to stay involved in the art scene. [eoakes@alumni.princeton.edu]

Colleen O’Boyle ’07 wrote her senior thesis on the representation of Near Eastern women by three American artists in the late 19th and early 20th centuries, focusing on works by John Singer Sargent, Frederick Arthur Bridgman, and Henry Ossawa Tanner. Her thesis discusses these paintings in the context of Orientalism, focusing on how they differ from French Orientalist paintings and how they were influenced by the artists’ American identities, as well as how contemporary American society viewed women, the Near East, immigrants, Native Americans, and others considered to be “different.” O’Boyle, who was advised by Professor Rachael Z. DeLue, conducted research funded by the department, the Office of Undergraduate Studies at the Francine and Sterling Clark Institute in Williamstown, Massachusetts, and the Dallas Museum of Art. She is also pursuing a certificate in French and is a tri-captain and goal keeper for the varsity women’s lacrosse team. O’Boyle has applied to law school and has also interviewed with Teach for America. [coboyle@alumni.princeton.edu]

Lauren A. Racusin ’07 pursued her long-standing interest in the Holocaust through her senior thesis, supervised by Professor John Pinto, which traces the development of Holocaust memorials in Berlin, focusing on the Memorial to the Murdered Jews of Europe by Peter Eisenman and the Jewish Museum by Daniel Libeskind. Racusin is particularly concerned with the dichotomy between narrative and abstraction in these monuments and how Holocaust memory within Berlin has helped to shape them. She was awarded funding to travel to Berlin, and she interviewed Eisenman, Libeskind, and W. Michael Blumenthal, director of the Jewish Museum. Racusin also was an intern at Fendi this spring. Last year, she organized a new event at Princeton: FAbulous: Fashion and Art Opposed to Sexual and Domestic Violence. FAbulous was a charity event for Womanspace, a local organization for victims of sexual and domestic violence. The event featured the artwork of Princeton students, as well as clothes and accessories donated by various stores and designers. She is also a certificate candidate in the Program in Judaic Studies and European Cultural Studies. Following graduation, Racusin hopes to work abroad for a few years. [LRacusin@alumni.princeton.edu; LRacusin@gmail.com]

Leah Tharpe ’07 wrote her thesis on sound in the watercolors of American artist Charles Burchfield. She was advised by Professor Rachael Z. DeLue. At Princeton, Tharpe was a member of the Tigerhilies a capella group and sang in the Chapel Choir. Next year she will pursue a master’s degree in art history at the Courtauld Institute of Art in London. [leah.tharpe@gmail.com]

Laura Trimble ’07 explored her hometown, Indianapolis, Indiana, researching her senior thesis, “The Art of Land Marking: The Signs of the Cultural Revitalization of Downtown Indianapolis through the White River State Park.” Her thesis shows how the development of a new downtown park has transformed the city, completing the early-20th-century “City Beautiful” plans and serving as an anchor for a 21st-century artistic movement through the greenways, cultural districts, and public art that have followed. Working with her adviser, Professor Jerome Silbergeld, she charted the development of the city’s newest urban landmark, from the marks of land, water, and culture, to the resulting “signs.” Trimble is also pursuing a certificate in Spanish based on her junior paper, “Santiago Calatrava: From Gothic Roots to the Contemporary ‘Ultimate Gothic’ Expression.” She was on the varsity tennis team for four years and has also been a member of Kappa Kappa Gamma and the Cap and Gown club. Next year she will pursue a master’s degree in contemporary design at Sotheby’s Institute of Art in London. [ltrimble@alumni.princeton.edu]

Merve Unsal ’07, from Istanbul, Turkey, is a Program 2 major who works in photography. For her senior thesis project, she focused on the expressive and human details of the city, from parking lots to graffiti to window displays. Supported by a Lucas Summer Fellowship from the Program in Visual Arts, she photographed in Athens as well as Istanbul and New York. Her thesis consists of black-and-white prints that are displayed on a grid to resemble a typological study of what is considered “the city.”
Derek Whitworth ‘07 focused on photography during his two years in the department, culminating with his senior thesis exhibition, “Stranger in a Strange Land,” which united unusual perspectives of uncommon landscapes and architecture. This ambitious project allowed Derek to travel throughout North America, as well as to Asia and South America. While building this portfolio of photographs, he worked extensively with Jocelyn Lee, Abe Morell, Eve Ascheim, and Anne McAuley. Under the guidance of Professor Jerome Silbergeld, he also completed a Chinese language certificate paper examining the problems inherent in defining the modern photography of the People’s Republic of China. Next year, Whitworth hopes to pursue his other passion, aviation and travel, by taking a job in the airline industry. He intends to continue taking pictures, with the goal of having another exhibition. [derekwhitworth@gmail.com]

Sahner Awarded Rhodes Scholarship

Christian Sahner ‘07 has been awarded a Rhodes Scholarship, which provides funding for two or three years of graduate study at the University of Oxford. He is one of 32 American students chosen for the scholarship from among 896 applications from 340 colleges and universities nationwide. Sahner is the second department major to win a Rhodes Scholarship within the last three years: Willow Sainsbury ’04 won a Rhodes in 2004.

At Oxford, Sahner will pursue a master’s degree in Late Antique and Byzantine Studies through the Faculty of History, which will allow him to pursue an interdisciplinary approach to the period. He plans to take advantage of Oxford’s world-class language resources by adding Syriac and Arabic to a repertoire that already includes a command of Latin and Classical Greek, as well as to expand his familiarity with archaeological field methods.

Sahner is working with Professor Slobodan Ćurčić on a senior thesis that focuses on the development of cities in Late Antiquity as “New Jerusalems.” Taking Rome and Constantinople as case studies, he examines how perceptions of the Heavenly Jerusalem shaped urban growth in these major episcopal sees, which featured churches and entire neighborhoods modeled on those pilgrims would have encountered in Jerusalem.

His work on this topic has already produced an article that is currently in press. “Hierusalem in Laterano: The Translation of Sacred Space in Fifth-Century Rome” examines the growth of the papal borgo around St. John Lateran, and how churches such as S. Croce in Gerusalemme, Sta. Maria Maggiore, and Santo Stefano Rotondo contributed to the creation of a “proxy Holy Land” around the cathedral. Sahner’s article sets this growth within the ideological framework of devotion to the city of Jerusalem, as well as the pope’s burgeoning claims of apostolic primacy.

Among numerous academic honors, Sahner twice received the Shapiro Prize for Academic Excellence and was elected to Phi Beta Kappa after his junior year. He also earned fellowships to support independent research in several European countries and is also pursuing certificates in Hellenic studies and medieval studies.

Sahner founded and coedit Scivias, an academic journal highlighting Princeton students’ research in medieval studies. He is also an undergraduate ministry coordinator for the Aquinas Institute, Princeton’s Roman Catholic chaplaincy, and a junior fellow of the James Madison Program in American Ideals and Institutions.

He has been an active voice on campus in addressing political and social issues as a cofounder of the Elizabeth Anscombe Society, a student organization that promotes traditional conceptions of marriage, family, and sexuality, and as editor-in-chief of the Princeton Tory, a conservative magazine. Through his work at Princeton and future studies at Oxford, Sahner believes that learning more about the ancient world will provide him with greater insight into current debates.

Undergraduates Select Prints for Art Museum

Students in last spring’s Art 354 course, a survey of European and American prints from the Renaissance to the present, examined a wide range of prints from the stock of two New York dealers and, after intensive study and debate, voted on which one would be acquired by the Princeton University Art Museum. During the final weeks of the course, taught last year by Professor Al Acres, a variety of prints that would be welcome additions to the museum’s collection were selected by Acres and Laura Giles, the museum’s curator of prints and drawings.

At that point, the students took over, questioning the professor, the curator, and the dealers, and researching and debating the merits of each print. Their preliminary discussions narrowed the original selection of 28 prints down to a short list of...
nine, ranging in date from 1543 to 2004, which were then sent to the museum for more detailed study. After discussions in class, which included lively lobbying, the students voted on three finalists by e-mail.

The aim of this project is not to train collectors, but to convey to the class an understanding of some of the dynamics of the art market, which is especially fluid in the realm of prints, partly because they exist in multiples, and partly because they are generally less expensive than most other kinds of art. It is also an introduction to the work of curators, scholars, and dealers, as well as a window on certain mechanisms and implications of art collecting itself, a practice that was crucially shaped by the rise of prints and their market during the Renaissance.

One new element of last year’s project was that the students were required to pitch their recommendation to the museum’s director, Susan M. Taylor, in person. After the students’ presentation, Taylor enthusiastically approved their proposal to acquire Enrique Chagoya’s *UtopianCannibal.Org* (2000), a technically complex, smart, and witty codex that muses on American policy and culture in all kinds of dark ways. Fusing historically disparate techniques, and often using cartoon or comic elements alongside Aztec and Mayan religious imagery, the work presents a jumble of images that reflect on the impact of one culture on another.

After that discussion, Taylor asked the class what their second choice would have been. Their response was Andrew Raftery’s *Suit Shopping* (2002), a multi-part engraving that makes various art-historical allusions as it depicts goings-on in a Brooks-Brothers-like suit department. The class was delighted when Taylor decided to acquire that print for the museum as well.
Excavations at Polis Chrysochous, Cyprus

Excavations in the summer of 2006, directed by Professor William Childs, extended and clarified two widely separated areas of the early city of Marion: a building of the Archaic period—the so-called palace—located at the extreme northeastern end of the 6th-century B.C. city, and an area about 900 meters to the west, where a massive cut-stone wall with mud-brick appendages was unearthed in 1997. At the end of the season, the Cypriot police department generously provided a helicopter to take aerial photographs of the completed excavations.

Nassos Papalexandrou ’98 directed work in the “palace” area, extending the excavated area to the north and south of the extensive ashlar, rubble, and mud-brick building. Removal of the shallow soil cover over the southern end revealed a further sequence of rooms and a second jog in the exterior wall of the building that conformed to the edge of the plateau. Unfortunately, modern disturbance meant that no additional evidence for the function of the building was preserved.

The main effort of the season concentrated in the western area, on a ridge overlooking the Mediterranean. Amy Papalexandrou ’98, working with bioarchaeologist Brenda Baker of Arizona State University, directed the excavation of burials in the narthex of the Byzantine basilica that stood at the south edge of this sector. Most of the work, however, focused on a large building occupying the north side of the area, the site of the former dig house, which was removed in 2002 so that the ashlar and mud-brick wall found in 1997 could be explored.

Excavation in 2003 had revealed that the Roman building with a large colonnaded court in the center of this sector extended northwards above the ashlar and mud-brick structure. Continuous use of the area up to the present day had resulted in extensive disturbance. Nonetheless, this year department graduate students Emma Ljung and Jessica Paga, working with Justin Goering of Arizona State University and ably assisted by Marya Grupsmith ’07 and Kassi Jackson ’07 (classics), uncovered sections of ashlar, mud-brick, and rubble walls that stood to a height of three meters on the west side.

This extensive building measures 22 meters by 12 meters and has walls 1.9 meters thick. At the south end of the structure, reused ashlar blocks enclose a rubble core, while on the north, approximately 3-meter-long sections of ashlar wall alternate with sections of mud brick. About half of the interior of the structure was excavated to the base of the walls, and two tests were carried down to virgin soil, but no floor or obvious use surface was found.

The area within the walls was filled with 1.5 meters of mud, and above this was a 1.5-meter-thick layer of sand that contained only small sherds of Late Classical Cypriot pottery, dating roughly to the 4th century B.C.

On both east and west this structure was flanked by thick rubble walls that were connected by mud-brick cross walls to the ashlar sections of the large structure. The most economical interpretation is that the ashlar and mud-brick structure served as the massive foundation of a large three-aisled, basilica-like room that opened onto the north side of the colonnaded court. The foundations of this Roman building were cut into a thick layer of mud formed by the collapse of earlier buildings and probably the city wall, which must have run just to the north of the excavated area.

Princeton’s curator of numismatics, Alan Stahl, traveled to Polis last summer to study a perplexing hoard of 430 medieval coins that was discovered in the 1995 excavation. All of the coins are small and poorly struck, and they appear to be entirely copper. The legends
Excavations at Bālis, Syria

After nine seasons of digging, Princeton's excavations at the Byzantine/Islamic site of Bālis in northern Syria are now gradually drawing to a close. Last summer Professor Thomas Leisten, director of the Bālis excavations, conducted a season that included excavation at several sites, a field survey of some of the outlying areas, and exploration of a nearby medieval Shiite shrine.

The most intensive digging took place in the qasr at Bālis, a large desert palace complex constructed by an Umayyad prince in the early 8th century. In 2006, the Princeton team unearthed a fortified house that was erected within the palace at the very end of the Umayyad caliphate, when a new ruling dynasty, the Abassids, moved to occupy the area around Bālis. Excavation of this area showed that the older qasr was not destroyed, and that some of its walls were simply reused to construct a smaller unit within the fabric of the palace. The construction and stuccoing techniques were identical to those used in the qasr, suggesting that the later structure was also built by local workmen rather than by an imported workforce. The occupation levels of this house, which measures nearly 15 × 25 meters, date from around 750 to the 770s. Agricultural operations at the complex appear to have ended at about the same time, suggesting that, with the construction of this new fortified building, the function of the palace changed from that of Umayyad country estate to Abbasid military garrison.

Further exploration of the large open reservoir that began in 2005 uncovered the remaining corners, showing that the entire basin measured 20 × 25 meters and was four meters deep. Filling this reservoir would have required something like 50 donkeys making the four-mile trip to the Euphrates River twice a day for 110 days. Analysis of the silt deposits recovered from underground channels in the industrial area of the qasr has now revealed why the estate needed such large amounts of water: for the large-scale washing of wool, probably used in the manufacture of felt. The Bālis complex, in addition to functioning as an administrative center, thus seems to have been intended to produce revenue for the Syrian Umayyad rulers.

Leisten's team also conducted an archaeological survey in the area of steppes to the south of the palace, mapping a large number of sites, including small towns and outposts, in a region that had suffered badly during the long series of wars between Byzantium and the Sasanians in the 4th through the 7th century. The Umayyads devoted a major effort to reviving and repopulating this devastated area, and the extensive settlements found by the Princeton team suggest another function for the Bālis qasr. One of its primary purposes may have been to support this hinterland by serving as a central collection point for wool and other products of low-intensity agriculture. This would explain the construction of a major wool-washing installation in a complex located high in the steppe land, rather than closer to the banks of the Euphrates: its location may have been chosen to support the surrounding rural area and its semi-nomadic population.

The excavators also continued their work at a small mosque complex built around the shrine of a Shiite saint about a kilometer to the east of the palace site. Probably erected in a preexisting cemetery in the 10th or 11th century, this mashhad, or commemorative structure, was apparently in active use until the arrival of the Mongols in the 13th century. It may have been constructed to honor a member of the family of Mohammed; a number of stories relate that members of the prophet's house stopped near Bālis during their travels through the area.

The overall plan of the complex resembles that of medieval Shiite shrines in Egypt, with a colonnaded courtyard leading into a prayer hall with three prayer niches. Flanking this core were various side rooms and latrines. A highly unusual feature of the Bālis complex was a bakery that was located within the mosque itself and which may have provided food for children or the poor. Material retrieved from the cisterns allows us to reconstruct certain aspects of the original appearance of this shrine: it was brilliantly decorated with brightly painted polychrome stucco reliefs and furnished with lamps and zoomorphic metalwork.
This year the Index celebrates the 90th anniversary of its foundation. Like many institutions, however, it is in fact older than its official birthday, since its founder, Charles Rufus Morey, first mooted the idea for the Index five years earlier, in 1912. It is difficult to imagine the daunting task Morey faced when he embarked on the project of creating an iconographical analysis and photographic record of every work of medieval art.

The archive, now directed by Colum Hourihane, has evolved enormously since those early days of index cards and manual typewriters, and now consists of a database, available by subscription via the World Wide Web, of some 70,000 work-of-art records, 40,000 bibliographic records, and more than 100,000 digital images. This year marked another electronic milestone when the annual delivery of images to the copies of the Index—located at Dumbarton Oaks in Washington, D.C., the Getty Center in Los Angeles, and Utrecht University in the Netherlands—was done via the Internet.

The Index’s database, which is now the largest online resource for the medieval iconographer, was awarded five stars for content—the highest accolade—in a review published in the January 2006 edition of the Charleston Advisor: Critical Reviews of Web Products for Information Professionals (www.charlestonco.com). The database continues to grow at a rapid pace: Index staff have now electronically catalogued approximately one-third of the paper files that were created over the last 90 years and have finished digitizing all of the images in the Index. The collection of more than 260,000 images, which took 90 years to assemble, has been digitized in a period of just three years, marking a significant step in migrating the Index’s holdings to a completely electronic format. Most of these older images were photographs of illustrations in books and journals, and their quality was not always satisfactory. In the course of digitization many of these images have been considerably improved, thanks to Adobe Photoshop and the skills of David Schaller and his team of students.

The Index also recently completed digitizing the important archive of photographs of Romanesque and Gothic architecture and sculpture taken by James Austin. A copy of this collection is housed in the department’s Visual Resources Collection, and the photographer has given the Index permission to add these images to its database. The Austin collection contains several thousand images of unsurpassed quality, and its addition to the Index is a notable enhancement of the Index’s documentation of architecture and architectural sculpture.

After six years of intensive work, the first phase of cataloguing the collection of the Pierpont Morgan Library in New York ended last year when the contents of over 600 manuscripts were made available on the Index’s website (http://ica.princeton.edu). The Morgan’s unrivaled collection of manuscripts dating before 1400 has now been photographed and iconographically catalogued by the Index at a cost of nearly $2 million, which was generously provided by grants from the Getty Trust and the Homeland Foundation. More than 500 later manuscripts still remain to be catalogued, and, thanks to another grant of nearly $400,000, the next phase of the project has already begun. This additional funding will enable the Index to extend the scope of the project to include manuscripts dating between 1400 and 1550 as well as non-Western works.

There have also been significant additions of other media to the Index’s database. Index staff have continued to digitize the collection of slides built up over a period of 30 years by Catherine Jolivet-Lévy, of the Université de Paris I. Her documentation of the art of Byzantine Cappadocia, in the Monastery of Amba Geshen, part of Diana Spencer’s archive that is being added to the Index’s database.
Roman soldiers sleep by the tomb of Christ on a mid-12th-century capital in the church of St.-Austremoine in Issoire, one of the David Austin photographs that was added to the Index’s database this year.

Central Asia Minor, and particularly its many fine fresco cycles, has added enormously to the Index’s coverage of these important monuments.

Diana Spencer, an independent scholar, has recently made her unparalleled collection of photographs of medieval Ethiopian art available to the Index. One of the most remarkable researchers in the field of Ethiopian art, Spencer spent more than a decade living in Ethiopia in the 1960s and ’70s, documenting manuscripts, icons, relics, and other objects. Journeying to remote monasteries and churches—some of which lay far up in the highlands, five days travel by mule from the nearest paved road—she was able to study and photograph hundreds of little-known and unknown examples of what has been called “Byzantine art in an African setting.” Lois Drewer has been responsible for adding this archive of photographs, which is one of the most important resources for the study of Ethiopian art, to the Index’s holdings.

The Index and Firestone Library also had the good fortune of acquiring the personal papers and memorabilia of its founder, Charles Rufus Morey, from his granddaughter, Sally Floody of Greensboro, Vermont. Sally’s son, Nathan Floody ’06, had worked in the Index as a work-study student for three years, sitting beneath a portrait of his great-grandfather but never mentioning the relationship! It was only after Nathan graduated that Sally contacted the Index to ask if it would be interested in acquiring Morey’s papers. Morey, who died in 1955, is widely acknowledged as one of the pioneers in the field of Early Christian iconography. It is very appropriate that the Index of Christian Art and Firestone Library will now be able to offer greater insight into his life and career by making this material available to scholars.

The Index’s active schedule of conferences continued this year with symposiums on a variety of topics. A three-day conference, “Art, Liturgy, and Religious Cult in Late Antiquity and the Middle Ages,” was jointly organized by the Index and Ben Gurion University of the Negev in Beer Sheva, Israel, and took place on the campus of Ben Gurion University last June. This collaboration continued a relationship between these two institutions that has resulted in important additions of Christian art from the Holy Land to the Index’s archive. In October, the Index hosted a two-day conference honoring Walter Cahn, the eminent scholar of the Romanesque. The program included leading scholars from both sides of the Atlantic, who presented papers on many aspects of 12th-century art. The third conference, held in February, focused on the medieval arts of North Africa and the Near East. Finally, in April the Index hosted a half-day conference to celebrate its 90th. For more details about these Index conferences, see pages 11–13.

Studies in Iconography, the premier journal for the study of iconography, continues to be based at the Index. With the departure this year of its two editors, Pamela Sheingorn and Richard Emmerson, it is now jointly owned by the Index and Medieval Institute Publications, the publisher. The new editors are Michael Curschmann (Princeton University, emeritus), Colum Hourihane (Index of Christian Art), and Lawrence Nees (University of Delaware).

The Index lost a valued staff member at the end of the year, when administrator Barbara Shearn left to pursue a career in interior design. We are fortunate that her position was taken by Robin Dunham, who transferred to the Index from Firestone Library, where she had worked for almost two years. Dunham graduated from Douglass College in 2005 with a degree in sociology and has a keen interest in medieval art.
The search for a new Marquand librarian is nearing completion, and a new director is expected to arrive this summer. In the meantime, Marquand has flourished this year under the direction of Mendel Music Librarian Paula Matthews and Graphic Arts Librarian Julie Mellby. Working with Marquand’s dedicated staff, they have maintained the library’s robust development and overseen several key new initiatives.

One of the most significant developments in Marquand this year has been the six-fold increase in the number of assigned course readings available online as digital texts—nearly 250 for the spring semester alone. Under the supervision of library assistant Margaret L’Huillier and with the help of a newly purchased high-end scanner, journal articles and chapters of books owned by the library are scanned and converted to Adobe PDF files. The illustrations are optimized with Adobe PhotoShop, and the files are then posted on password-protected Blackboard websites, so that only students in each class can access the assigned material.

Only small sections of books and journals are digitized, and, for reasons of copyright, this online material will never replace the books that still fill the reserve shelves. But this 21st-century technology now allows students to access much of their assigned course reading from anywhere on campus.

Another recent innovation is the Online Reserve Request Service, which allows faculty members to request new reserve material via the Internet. Even when faculty members are away from campus—attending a conference in Chicago, for example, or doing research in China—and find publications that should be added to a class bibliography, they can log into the system via the Web, and the new reserve material will be processed the next morning.

As art-historical research moves increasingly into cyberspace, Marquand’s electronic classroom—one of only two in Princeton’s library system—is used more frequently and by a more diverse audience. Librarians work with faculty members to create presentations covering online resources for a number of department courses, from Renaissance to modern. These tutorials are designed specifically to keep undergraduates up to date with the rapidly changing world of virtual art-history research.

As part of a University-wide outreach program aimed especially at freshmen and sophomores, Marquand staff has also helped to develop several instructional Web pages for the Princeton Writing Program. Representatives from ARTstor also use the digital classroom to give tutorials to library staff, department faculty and students, and staff members from the Visual Resources Collection.

Marquand continues to acquire books at the rate of about 1,200 per month. Readers who want to stay current with this influx of new arrivals can browse the new-book carts, which are restocked roughly every other day, or consult the online acquisitions list, which is updated weekly.

Two important acquisitions were made this year through a new cooperative effort of Marquand and Firestone’s Department of Rare Books and Special Collections. A toute épreuve (Geneva, 1958) is a collaboration between Miró and his favorite poet, Paul Éluard. Miró, who immersed himself in work on these illustrations in 1948, created visual images that were strikingly equivalent to the words of the text, making this the most beautiful of all his illustrated works. The second joint acquisition is Thomas Annan’s Glasgow Improvements Act, 1866: Photographs of Streets, Closes, &c. (Glasgow?, 1872?). This renowned collection of photographs of the working-class areas of old Glasgow helped document the impoverished living conditions of the working class and is now regarded as one of the finest photographic ensembles of the 19th century.

Among the many other rare volumes acquired by Marquand this year are two suites of garden views by the Dutch engraver Peter Schenk (1660–1711). Praetorum Dieranum (Amsterdam, ca. 1700), views of the hunting lodge and gardens at Dieren belonging to William III (later king of England), is bound with a second suite showing the house and gardens of “De Voorst” near Zutphen.
The gardens at Dieren, which reveal the impact of recent developments in landscape architecture, including those at Versailles and in Italy, were devastated by a fire in 1795, making this suite an especially valuable record of their former splendor.

A particularly intriguing addition this year is *La maschera trionfante nel giudizio di Paride* (Bologna, 1643), which records detailed views of an elaborate musical, artistic, and theatrical spectacle that took place in Bologna on February 17, 1643. The double-page etchings of the extraordinary procession of performers and floats are a testament both to the sophistication of the masque genre in that period and to the lavish patronage of the three Barberini nephews of Pope Urban VIII. This rare work is being digitized as part of the library’s digital initiative ([http://diglib.princeton.edu](http://diglib.princeton.edu)) and will soon be available online.

Important recent additions to the holdings of architectural history include Francesco Panini’s *Vedute di Roma nel XVIII secolo* (Rome, 1765), Johann Vogel’s *Die Moderne Baukunst* (Hamburg, 1708), and *Plans, coupes et élévations de l’Église royale de Frederic V*(Copenhagen?, 1769) by Nicolas-Henri Jardin.

In the field of decorative arts, Giovanni Andrea Vavassore’s *Esemplario di lavori*, published in Venice in 1532, is an extremely early pattern book for the type of needlework that was a precursor to true needle lace, which evolved later in the 16th century. The creation of such luxurious ornamental textiles was regarded as an artistic accomplishment in fashionable and wealthy women, who were also the intended audience.

The library also acquired several key Dada texts this year, including *Le coeur à barbe*, the first and only issue of a “transparent newspaper” published by Tristan Tzara in April 1922 in response to André Breton’s attacks on him in an earlier publication. The issue includes contributions from Tzara, Paul Éluard, Eric Satie, and other Dada luminaries. Other Dada items added this year include several issues of the periodical *Dada*, Picabia’s provocative *Cannibale: revue mensuelle* (1920), and a copy of the 1921 manifesto *Dada soulève tout*.

Another significant acquisition is *Het Journaal van den Nieuwen Kring* (Amsterdam, 1916–17), an important but short-lived Dutch Expressionist periodical that includes original wood- and linocuts by artists of the Bergense School, along with the texts of four lectures on “new art” by the editors, C. A. Wijnsschenk Dom and Pieter Talma.


Among the many facsimiles purchased this year is *The Bible of Federico da Montefeltro*, which reproduces the two massive volumes of the original, produced in Florence in 1477–78. The monumentality of the Duke of Urbino’s Bible—552 folios with 70 unusually large-scale miniatures—was intended to reflect the significance of his contribution to Renaissance culture. A number of artists, led by the celebrated miniaturist Francesco Antonio del Chierico, cooperated in decorating these splendid volumes.

Marquand also acquired a facsimile of the *Menologium of Basil II*, produced sometime after A.D. 979 and the most lavishly illustrated of all Byzantine liturgical manuscripts. Its 430 miniatures include prophets and saints in exquisite landscapes and architectural settings but focus on scenes of violent torture and martyrdom. The violence of the subject matter is counterbalanced by an extremely refined artistic technique.

In view of these rich resources in a wide range of media, which now include DVDs and streaming video, it comes as no surprise that Marquand continues to be one of the most popular campus locales for research and study. Striking confirmation of that fact came last January 15, when 1,294 people came through the library’s turnstiles, setting an all-time single-day record.
The transition to digital teaching on campus is moving rapidly on a number of fronts. Trudy Jacoby, director of the Visual Resources Collection (VRC), reports that the digital environment is rapidly becoming the norm and that about half of the department's lecture courses are now taught entirely with digital images. While VRC remains committed to supporting the use of slides for teaching, much of the classroom teaching, conference presentations, and other lectures by department faculty members is now digital.

A number of factors, some of them recent developments, are driving the accelerating University-wide change to digital teaching. One result is that VRC now supports a variety of software, so that faculty members and preceptors can teach using the software of their choice. Almagest, a multimedia database developed entirely at Princeton, has been the standard tool on campus, but many faculty members now use PowerPoint. This spring, some department faculty members are using the ARTstor Offline Image Viewer (OIV) software for the first time. ARTstor OIV allows users to access the many thousands of high-quality images in the ARTstor database and to add other images—personal photos and images from Almagest and a variety of other sources—and project them in a PowerPoint-like environment that allows zooming and panning.

Another recent advance in digital teaching is that these software systems are now interoperable to some degree. A lecture created with Almagest, for example, can be exported to a PowerPoint file or vice versa, and PowerPoint or other images can be imported into ARTstor OIV presentations. In addition, all of these systems allow users to integrate their personal images with existing resources. What’s more, VRC can now support faculty members who are traveling or lecturing off campus by acquiring and e-mailing digital images to them.

With Almagest, PowerPoint, and ARTstor OIV in use, VRC staff members now devote significant time and effort to keeping abreast of current developments in all of these software systems and providing support for campus users. The staff provides instruction in using various software for image presentations, in technical aspects of creating and storing digital images—including file formats, scanning, and resolution—and in the use of digital projection equipment.

Visual Resources has also revised and updated its instructional sessions for graduate students. These classes now cover an even broader range of digital image sources, technical skills, and presentation software options, as well as guidelines on building and organizing personal image collections and selecting data for the identification of digital images.

With so many digital image sources now accessible online, Visual Resources images can also be searched from the University library. The library’s Quick-Search page now offers the ability to find images in multiple sources—including Almagest, ARTstor, and other image databases—with a single search.

VRC also continues to focus on building its collection of digital images using new procedures and new vendors. Most museums and many other vendors no longer sell transparencies, but few have moved to digital images. Visual Resources now acquires digital images from licensed aggregators such as CAMIO (Catalog of Art Museum Images Online), ARTstor, and Scholars Resource, which provides digital images from several vendors. The vendors can send newly purchased images as e-mail attachments, significantly reducing turnaround time.

In a potentially revolutionary change in digital image acquisition, a small group of major museums announced earlier this year that they would begin offering images to scholars without charge. The Metropolitan Museum of Art has begun a pilot program that will provide digital images of objects in their collections at no cost. Scholars will be able to access these images through ARTstor, and the image files will be of sufficient size and quality to be printed in books and scholarly journals. The Victoria & Albert Museum in London is also preparing a new policy for image usage that will give additional support to educators and scholarly projects and publications, as is the Getty Museum.

The Visual Resources website, www.princeton.edu/~visres, provides links to a number of organizations and individuals that offer images without charge, including WorldImages Kiosk, Art Images for College Teaching, the Society of Architectural Historians, and Catena (Digital Archive of Historic Gardens and Landscapes).
Among VRC’s current projects is an ongoing initiative to replace older digital images with higher-resolution versions. The PiCtor database has also been expanded this year by the addition of classification systems for African art and Native American art, and, in the next phase, a system for Pre-Columbian art will be added. Upgrades to the database cataloguing are now even more important, since faculty members increasingly find their images by searching the database through Almagest or PUL Quicksearch, rather than visiting VRC in person.

In staff news, photographer David Connelly continues to work closely with faculty, assisting them with scanning and digital photography needs. Marilyn Gazzillo provides projection for all department classes and lectures, and often assists the Tang Center, the Index of Christian Art, and the art museum. Trudy Jacoby was co-chair of the 2006 ARLIS/VRA Summer Educational Institute for Visual Resources, chaired the CAA (Visual Resources Association) session “Practical Tips for the Classroom Instructor: Get What You Want from Digital Tools,” and was a presenter at the VRA workshop “Educating the Educator.” Lisa Manganello will complete her M.L.I.S. degree at Rutgers this May, and Martha Perry continues to broaden her experience by working part time at the Princeton Public Library.

Research Photographs

In the spring of 2006, curator of Research Photographs Shari Kenfield, in collaboration with Professor Slobodan Ćurčić, assembled an exhibition on the Monastery of St. Catherine at Mount Sinai. Conceived in conjunction with Ćurčić’s graduate seminar “Juncture of Heaven and Earth: The Monastery of St. Catherine on Mount Sinai,” the exhibition also commemorated the 50th anniversary of the first expedition to Mount Sinai led by the late Kurt Weitzmann, who taught in the department from 1945 to 1972, and George Forsyth ’23 *27 of the University of Michigan. Weitzmann and Forsyth conducted five extended research expeditions to Sinai between 1956 and 1965, and the project’s photographic archive is held jointly by the Research Photographs Collection and the University of Michigan.

Situated in the barren wilderness of the Sinai Peninsula, the ancient monastery is dominated by the mighty massif of Mount Sinai (Jebel Musa) where, according to biblical tradition, Moses received the Tablets of the Law from God. The monastery’s fame rests on several factors, primarily its location, which was thought to be the site of the Burning Bush, where Moses first encountered God. This has made the monastery a locus sanctus par excellence for the three great religions: Judaism, Christianity, and Islam.

The exhibition presented images that documented various aspects of the monastery, including its environment, history, architecture, and depiction by early travelers. Some of the photographs are over a century old and reveal how conditions within the monastery complex have changed significantly over time. A digital version of the exhibition is available on the Research Photographs website, www.princeton.edu/~visres/rp.

To improve access to the Research Photographs Collection, Kenfield and Julie Angarone, the department’s computing support specialist, have redesigned and expanded its website. Recent additions include an online catalogue of archaeological archives, www.princeton.edu/~visres/rp/archarch.html, which provides Internet access to a complete list of the photographs in the Antioch excavation and Howard Crosby Butler collections.

The increased visibility of these noteworthy collections has resulted in a growing number of requests for material from the archives. Kenfield is currently collaborating on several projects, including the resumption of archaeological investigations at Antioch-on-the-Orontes (modern Antakya in southern Turkey) by a German-Turkish team.

Kenfield also assembled an exhibition of 19th-century travel photography that will be on display in McCormick Hall through October 2007 and will also be available online.
Since the inauguration of the P. Y. and Kin-may W. Tang Center for East Asian Art in 2001, Director Jerome Silbergeld and Associate Director Dora C. Y. Ching have organized five major symposiums, two graduate student symposiums, a regular program of lectures, two special lecture series, workshops, films, and graduate student trips. Last year the center published its inaugural volume, Persistence/Transformation: Text as Image in the Art of Xu Bing, which is distributed by Princeton University Press. The Tang Center continued to build on these past successes during the academic year, promoting the understanding of East Asian art and culture through a variety of scholarly activities that included a symposium, a variety of lectures, a special lecture series, an artist’s workshop, and a panel discussion.

In April, the Tang Center organized an international symposium on Japanese art and religion titled “Re-presenting Emptiness: Zen and Art in Medieval Japan.” Yukio Lippit ’03 and Gregory Levine ’97 helped organize the symposium and provided expertise in Japanese art. “Re-presenting Emptiness” articulated new frames of reference for the artifacts associated with Japanese Zen monastic communities in the medieval period, bringing together leading scholars in the disciplines of history, literature, religious studies, and art history from Japan, Europe, and the United States. Their presentations provided diverse and interregional perspectives on the little-understood objects that mediated relations between Chan/Zen monks and their dharma brethren. Robes, calligraphies, portraits, landscape paintings, and poem-picture scrolls were examined in terms of their rhetorical and institutional functions. By offering new understandings of the formal and representational uses of these objects, the speakers removed the “Zen” of “Zen art” from the realm of the inscrutable and placed it in the context of multiple social realities and historical conditions.

“Re-presenting Emptiness” was the Tang Center’s first major scholarly event in Japanese art and its first close collaboration with the Japan Society in New York. The symposium was presented in conjunction with the exhibition “Awakenings: Zen Figure Painting in Medieval Japan” at the Japan Society, which hosted a special viewing for symposium participants. More than 250 people attended the two-day symposium which, in combination with the Japan Society’s exhibition, provided a forum for stimulating discussion. The symposium was cosponsored by the Department of Art and Archaeology, the Buddhist Studies Workshop, the Program in East Asian Studies, and the Princeton University Art Museum.

In early April, Professor Emerita Anne Clapp of Wellesley College came to campus as this year’s speaker in the Tang Center Lecture Series. In her first lecture, “Conspicuous Seclusion: Commemorative Landscape Painting in China,” she analyzed landscape paintings that were intended to celebrate a particular historical person, to make his achievements known, and to win social status and recognition. Clapp argued that such paintings were disguised portraits in which the subject asserts himself, his ambition, and his tastes, openly seeking acceptance and support from his peers through the medium of innocuous-looking landscapes. Clapp’s second lecture, “What’s in a Name?: The Biéhao Painting in Chinese Landscape,” addressed a subtype of commemorative landscape painting, the biéhao or “name picture,” in which the identity of the subject was hidden within inscriptions attached to the paintings. Through meticulous research, Clapp was able to reclassify ordinary landscape paintings as works that commemorate specific individuals, revealing new levels of meaning in landscape painting.

The lecture series was inaugurated in 2003 as a forum for eminent scholars to present their current research, first in a lecture series and then in a published volume. Professor Emeritus Wen C. Fong was the first speaker, presenting three lectures on Chinese art history. The next lecture series will take place in the fall of 2007, when Professor Jerome Silbergeld will give a series of lectures on Chinese cinema.

The Tang Center’s regular lecture program featured three speakers this year. Nancy Steinhardt (University of Pennsylvania) presented a lecture on the mosque in China; Marsha Hauffer (University of Kansas) spoke about Tibetan Thangkas for the continued on page 32
Ming dynasty court; and artist Vannessa Tran, a short-term fellow in the Council of the Humanities and the Tang Center, gave a poetic account of her painting practice and philosophy of art. Tran also taught three studio workshops. Each lecture and workshop was cosponsored with other departments on campus, attracting audiences from a variety of disciplines.

In September, the Tang Center cosponsored a panel discussion on Japanese woodblock prints at the turn of the 19th century, titled “Meiji Eyes,” organized by Sinead Kehoe ’02 (M.A.), assistant curator of Japanese art at the Princeton University Art Museum. The panel was held in conjunction with an exhibition that Kehoe had organized at the museum.

The Tang Center also sponsored two overseas trips this academic year. In August 2006, Jerome Silbergeld and Dora Ching traveled to Australia to present lectures at the Australian National University in Canberra and the University of Technology Sydney. Silbergeld gave two lectures on Chinese cinema, and Ching presented two lectures on different aspects of Ming dynasty (1368–1644) imperial portraiture. The Tang Center organized a second trip in early February, sending graduate students in East Asian art and archaeology to Taipei to attend the four-day symposium “Grand View: Painting and Calligraphy of the Northern Song” and to study rarely exhibited Northern Song period paintings, calligraphy, rare books, and ceramics at the newly renovated National Palace Museum. Seven graduate students participated in this trip: Michelle Lim, Greg Seiffert, Kim Wishart, and Xiaojin Wu traveled from Princeton, joining Zoe Kwok, Sonja Kelley, and Kyle Steinke, who were already in China doing research or language study. This was an unusual opportunity to view an exhibition of rare artwork and to meet a number of internationally renowned scholars.

In an ongoing collaboration with the Princeton University Art Museum, the Tang Center funded the acquisition of a work of art for long-term loan. This year’s acquisition was a photographic album by Michael S. Cherney (b. 1969) titled *Bounded by Mountains (Shanchongji): H3 (Dazu)* and dated 2006. A digital photograph printed on Chinese xuan paper and bound in a traditional Chinese manner in an album of 11 leaves, *Bounded by Mountains* shows an extended section of Song dynasty carved stone Buddhist images at Dazu in Sichuan province. Cherney’s work explores and extends into the modern medium of photography the ramifications of a visual tradition that is based on canonical models and multiple layers of reproduction and copywork. The results are both thought-provoking and aesthetically exquisite.

The Tang Center is planning a number of programs for next year, including a cosponsored conference on Dunhuang manuscripts, organized by Professor Stephen F. Teiser of the Department of Religion, and the fourth biennial graduate student symposium in East Asian art. The center also has three book projects under way: papers from the symposiums “The Family Model in Chinese Art and Culture” and “Bridges to Heaven: Essays on East Asian Art in Honor of Professor Wen C. Fong,” and a book on film by Jerome Silbergeld, *Body Visible: Image and Illusion in Two Chinese Films by Director Jiang Wen and Cinematographer Gu Changwei*.

For more information about Tang Center publications, symposiums, and other events, visit the website web.princeton.edu/sites/TangCenter.
Undergraduate Alumni

William A. Camfield ’57, who is professor emeritus at Rice University, reports that he is contentedly “failing” retirement, working full time on a catalogue raisonné of the work of Francis Picabia, with occasional forays into other projects, including a chapter for a book on John and Dominique de Menil and some essays for William Rubin’s book on his years as the chief curator of painting at the Museum of Modern Art. The Picabia project is supported by a second Andrew W. Mellon Foundation Emeritus Fellowship and by a fellowship from the Dedalus Foundation, which is funding the project’s first-ever research associate. The team effort is centered in Paris, requiring Bill to make two extended trips there each year, happily accompanied by his wife, Ginny. [billc@rice.edu]

Patricia Canseco ’02 had a solo exhibition, titled “Vista,” in her hometown of Del Rio, Texas, in April. This was her first exhibition since she completed her M.F.A. at the Pratt Institute in the spring of 2006. The centerpiece of the show was a sculpture/video installation examining the boundaries between man and nature. [paticanseco@yahoo.com]

Jill H. Casid ’88 was promoted to associate professor with tenure in the Department of Art History at the University of Wisconsin-Madison last fall. Her first book, Sowing Empire: Landscape and Colonization (University of Minnesota Press, 2005), examines ways in which the cultivation and re-landscaping of colonies functioned as one of the primary strategies used by imperial nations to justify their empires. Jill’s second book, Shadows of Enlightenment: Reason, Magic, and Technologies of Projection, forthcoming from the University of Minnesota Press, takes projection as both an object and a method by which to reconsider the role of technologies for casting an image in the production of “reason.” Her current book project, titled “The Volatile Image: Other Histories of Photography,” demonstrates that, within a decade of photography’s invention, it was being practiced in Latin America and India, with case studies exploring practices of photography relating to sexual and gender subcultures that employ the camera as a performative tool rather than a recording device. This spring Jill is a fellow at the Center for Research in the Humanities at the University of Wisconsin, where she is doing research on the experimental beginnings of photography in the 18th century. In academic year 2007–08, she will become director of the university’s Program in Visual Culture Studies. [jhcasid@wisc.edu]

Hollis Cooper ’97’s work was selected by Tumelo Mosaka, assistant curator of contemporary art at the Brooklyn Museum of Art, for publication in the December/January edition of New American Paintings magazine (www.newamericanpaintings.com). Hollis also participated in a group show called “Modular: New Art from Los Angeles,” which was curated by Dana Turkovic at White Flag Projects in St. Louis, Missouri. [hollis.cooper@gmail.com]

Cathy Corcione ’74 has continued to paint while raising her family and serving as a swimming coach. Last November she had her first one-person show at the Church Street Garden in Little Silver, New Jersey. Her older daughter Jessica is an artist and teacher, her son James teaches English and creative writing, and younger daughter Cristina is currently a senior at Yale. [cathycorciomeart@aol.com]

Jamie Crapanzano ’00 has been promoted to vice president at BlackRock Financial Management in New York City, where she has worked for a number of years. [Jamie.Crapanzano@blackrock.com]

Tara (Thompson) Dudley ’99 is a doctoral student in architectural history at the University of Texas–Austin. After graduating from Princeton, Tara interned at the Metropolitan Museum of Art and Shadows-on-Teche, a National Trust for Historic Preservation site, where she produced an interpretive guidebook on the history of the house’s interiors. In 2002, she was awarded the National Trust’s Mildred Colodny Scholarship and named an Emerging Preservation Leader. She received a master’s degree in architectural studies (historic preservation) from UT-Austin in 2003. Tara received a full scholarship to attend Winterthur Museum and Garden’s 2004 Fall Institute. Last April, she presented a paper, titled “The Influence of the gens de couleur libre on the Architecture of Antebellum Louisiana,” at the
annual meeting of the Society of Architectural Historians. She is currently preparing her dissertation proposal based on that paper, exploring issues of entrepreneurship, ownership, and identity related to the architectural enterprises of black Creoles in antebellum New Orleans. Tara’s article “Seeking the Ideal African-American Interior: The Walker Residences and Salon in New York” was recently published in *Studies in the Decorative Arts* (2006–07). She has served as a teaching assistant in the School of Architecture for the past four years and also works part time as an architectural historian at the cultural resource management firm Hardy-Heck-Moore, Inc. Tara has been happily married to David Dudley (Louisiana-Lafayette ’97) for three years. [tarat77@mail.utexas.edu]

**Jennifer Elliott ‘98** is working as registrar and cataloguer at Doyle New York, auctioneers and appraisers of fine art, jewelry, furniture, decorations, and a variety of other categories. She feels privileged to work for another department alum, Elaine Banks Stainton ’78, who is executive director of the Paintings and Drawings Department at Doyle. [jennifermarieelliott@gmail.com]

**Michelle Everidge ‘04** graduated last May from a master’s program in the history of decorative arts and design offered jointly by Parsons, the New School for Design, and the Cooper-Hewitt National Design Museum, Smithsonian Institution. She majored in 20th-century American furniture, minored in 20th-century popular culture, and studied a wide range of historical topics, from jewelry to ceramics to television. Last summer she relocated to Atlanta, Georgia, and took a position in the visual merchandising department at Havertys Furniture, a home furnishings retailer with stores in 17 states. [everidge@alumni.princeton.edu]

**Blair Fowlkes ‘98**, with Larissa Bonfante, recently coedited and contributed catalogue entries to *Classical Antiquities at New York University* (L’Erma di Bretschneider, 2006). The new publication is an analytical catalogue of N.Y.U.’s collection of antiquities, which includes sculpture, pottery, metalwork, terracottas, lamps, and other objects from Egypt, the Near East, Cyprus, Greece, and Italy. The catalogue, which is fully illustrated, features extensive bibliographies as well as essays by a number of contributors. Blair is currently a graduate student in classical archaeology at the Institute of Fine Arts, New York University, where she is writing a dissertation of the cults of the Syrian-Phoenician gods in the city of Rome. [jbf201@nyu.edu]

**Raul Gutierrez ‘89** had his first one-person exhibition, “Travels Without Maps,” last September at the Nelson Hancock Gallery in New York, and he is now working on a book based on an expanded version of the show. He is also working with the Jen Bekman Gallery in New York on a new venture to be released later this year. Raul’s photography can be found online at [http://mexicanpictures.com/projects](http://mexicanpictures.com/projects), and he also maintains a personal blog about art and life at [http://mexicanpictures.com/heading-east](http://mexicanpictures.com/heading-east). [raul@mexicanpictures.com]

**Franklin Hamilton Hazlehurst ‘49** ‘56 has news in the graduate alumni section.

**Hollie Powers Holt ’78** and Denise DeLaurentis have just published *The Art of the Garden: Collecting Antique Botanical Prints* (Schiffer, 2006). The sumptuously illustrated book introduces readers to the entire range of antique flower prints, recounts the lives of the artists who created them, and investigates the cultural influences and various plant collecting manias that shaped the depiction of plants. The book is a useful resource for knowledgeable as well as beginning collectors, with guidelines on condition, values, framing, and storage. Hollie has been buying and selling antique prints and maps since the day after she turned in her senior thesis, and she is also an enthusiastic gardener. To learn more and to see her current offerings, visit the website [www.fineantiqueprints.com](http://www.fineantiqueprints.com). Whenever Hollie gives a talk on antique prints, maps, and globes, she wishes that she had been more aware of their existence when she was writing her interdisciplinary thesis for the department and the Program in European Cultural Studies. She loves the ways in which they provide wonderful visual records of the intersection of many fields of study. [hollie.holt@verizon.net]

**William I. Homer ‘51**, the H. Rodney Sharp Professor Emeritus at the University of Delaware, continues to be active in research and writing. His article “Homer’s Odyssey,” recollections of the early days of Princeton’s creative arts program, was published in the online edition of the *Princeton Alumni Weekly* for May 19, 2006, and a record of his interview with Georgia O’Keeffe in Abiquiu, New Mexico, was published by *American Art* in November 2006. He recently completed an edition of the letters written from Paris by Thomas Eakins in the years 1866–70, the first volume of a planned two-volume set. He has also been organizing his archives to be given to various institutions, and in the past year he donated his Robert Henri papers to the Delaware Art Museum in Wilmington, home of the John Sloan Papers. He also gave a collection of works of art on paper to the University of Delaware Gallery. He continues to be interested in making photographs and is proud to announce that he has learned, after some delay, the fine points of digital photography. His biography was included in the 2007 edition of *Who’s Who in the World*. [whomer@udel.edu]
David Maisel ’84 recently published Oblivion (Nazraeli Press, 2006), a collection of urban aerial images of Los Angeles and its periphery with a post-apocalyptic feeling enhanced by reversed-out tones. Solo exhibitions of “Oblivion” took place at the Paul Kopeikin Gallery in Los Angeles (October–November 2006), the Von Lintel Gallery in New York (November 2006–January 2007), and the Haines Gallery Project Space in San Francisco (April–May 2007). David’s work was featured in “Human Ash Reactions,” by Geoff Manaugh, in the fall 2006 issue of Contemporary Magazine and was shown in the group exhibitions “Ecotopia: The Second ICP Triennial for Photography and Video” at the International Center of Photography in New York; “Shifting Terrain: Contemporary Landscape Photography” at the Wadsworth Atheneum in Hartford, Connecticut; “Intrinsic Artifice” at the Light Factory in Charlotte, North Carolina; and “Re-SITE-ing the American West” at the Los Angeles County Museum of Art. For more details, visit his website, www.davidmaisel.com. [david@davidmaisel.com]

Meghan Thumm Mackey ’91 has recently opened her own private art conservation studio with newly built studio space near Madison, Wisconsin. Her clients include private art owners, museums, and foundations. Recently she has worked on a great deal of self-taught/outside art, which she finds to be both challenging and fun. [meghan@alumni.princeton.edu]

Dennis Martinez ’86 has been appointed director of the art program at the Dixie State College Art Department in St. George, Utah, where he has taught for 12 years. He also serves on the Utah Arts Council Visual Arts Committee and is currently working on an installation, titled “Art and Healing,” for the Dixie Regional Medical Center in St. George. [martinez@dixie.edu]

Pete Maruca ’87, who wrote his senior thesis on the development of the half-timbered Tudor Revival house in America, renovates old houses on the Main Line, in Philadelphia’s western suburbs. Pete is the owner of Orion General Contractors in Haverford, Pennsylvania, which does remodeling and construction of high-end homes, with an emphasis on historical renovations. Last year he moved a 150-year-old bank barn for fellow department alum Hollie Powers Holt ’78, and he is currently moving another 150-year-old bank barn from the Oley Valley to Devon and converting it into a stunning guest house for his clients. Pete would love to hear from any department alums who are in the area. [pmaruca@oriongcinc.com]

Brody Neuenschwander ’81’s art is the subject of a new book, Textasy: The Work of Brody Neuenschwander (Inschroot, 2006), which examines his works on paper and canvas, his sculpture, and his collaborations with the controversial British film director Peter Greenaway since 1990. Brody’s work has included letterscapes for cinema, theater, and architecture, as well as unconventional calligraphy executed on monumental walls, whitewashed layers of paper, and even naked skin. Working with Greenaway has allowed him to stretch the boundaries of calligraphy, exploring text in motion and writing as a filmed performance. The AFP gallery in New York held an exhibition of Brody’s work from January through March of this year. The show gave an overview of his recent paintings, drawings, collages, and some surprising sculptures. For more information, visit his website, www.bnant.net. [brody.n@skynet.be]

Talbot Payne ’84 worked for various commercial galleries and was ultimately a corporate art consultant based in Washington, D.C. Since moving to Detroit in 2000, she has stayed involved with the arts by marketing the work of her husband, artist Henry Payne ’84 (history). She coordinated a show of his work at West Virginia’s Cultural Arts Center last summer, and, more recently, at a gallery in Detroit. Talbot has also produced calendars and cards that feature Henry’s cartoons and has helped set up book signings. Henry’s recent work includes the illustrations for two children’s books published by Random House: Where Did Daddy’s Hair Go? was published in time for Father’s Day last year, and The Ear Book will be released this June. [talbotpayne@yahoo.com]

Douglas Pedersen ’50 ’59 showed his paintings in the group exhibition “Mind’s Material: Sensation, Cognition, and Knowledge” at Shy Rabbit Contemporary Art in Pagosa Springs, Colorado, last fall.

Lisa Beth Podos ’86 was recently named executive director of the San Francisco Fall Antiques Show (www.sffas.org). Established in 1981, the show is the oldest continuously operating international antiques show on the West Coast and is the major fundraising event for Enterprise for High School Students. EHSS is a nonprofit organization that works with high school students throughout San Francisco, helping them find and retain internships or jobs with experiential learning that lets them explore their career interests. Lisa also sits on numerous boards and committees, most recently joining San Francisco Architectural Heritage as vice president and education committee chair. [lpodos@ehss.org]

Jessica Davis Powers ’97 defended her dissertation, “Patrons, Houses and Viewers in Pompeii: Reconsidering the House of the Gilded Cupids,” and received her Ph.D. in classical archaeology from the University of Michigan last spring. In September she was appointed associate curator of Western antiquities at the San Antonio Museum of Art. Jessica is currently planning a reinstallation of the museum’s
David Stuart ’89, The Inscriptions from Temple XIX at Palenque

Joanna S. Smith ’87, Guide to Phlamoudhi

Richard Wright ’87, Shadow Tree

Greek and Roman collection, which is scheduled to open in early 2008. She would be very happy to hear from alums who are visiting south Texas. [jes-sica.powers@samuseum.org]

Gertrude (Trudy) Prescott ’77 has completed the third accredited module on art and law at the Institute of Art and Law in Leicester, U.K., and is now the program’s academic editor. She has also joined the Metropolitan Police as a special constable serving with the Art and Antique Unit. Trudy is currently finishing a book devoted to the U.K.’s new Fraud Act and its implications for the art market, collecting, dealing, and museums practice. The book project grew out of her work as a member of the Fraud Advisory Panel, an independent think tank of volunteers from various sectors concerned with fraud and corporate governance. She will soon begin work on a second Ph.D., this one in law, at King’s College London, focusing on the trend toward joint private and public investigations and prosecutions. She has also accepted the position of curator of an Arts and Crafts interior house, No. 7 Hammersmith Terrace (www.emerywalker.org.uk). [trprescott@tprescott.co.uk]

Adrian Randolph ’87 has been appointed the Leon E. Williams Professor of Art History at Dartmouth College, where he teaches Italian medieval and Renaissance art. His forthcoming articles include “Republican Florence, 1400–1434,” which will appear in Renaissance Florence, edited by Frances Ames-Lewis (Cambridge University Press), and “Renaissance Genderscapes,” to be published in Attending to Early Modern Women: Structures and Subjectivities, edited by Joan Hartman and Adele Seeff (University of Delaware Press and Associated University Presses). With Mark J. Williams, he coedits the book series Interfaces: Studies in Visual Culture (Dartmouth College Press/University Press of New England), which focuses on the theoretical implications of new media on the study of visual culture. Adrian also serves on the international advisory board of the journal Art History. [adrian.w.randolph@dartmouth.edu]

Lisa Saltzman ’88 published two books in 2006. Her monograph Making Memory Matter: Strategies of Remembrance in Contemporary Art (University of Chicago Press) demonstrates how the working methods of contemporary artists have now eclipsed painting and traditional sculpture as the preeminent forms of visual representation. With Eric Rosenberg, she coedited the anthology Trauma and Visuality in Modernity (Dartmouth College/University Press of New England, 2006). This collection is among the first to explore the relationship between the traumatic and the visual field in the modern period, offering an account of the centrality of trauma’s visualization to an understanding of modernity. Lisa is associate professor and acting chair of the Department of History of Art and director of the Center for Visual Culture at Bryn Mawr College. [lsaltzma@brynmawr.edu]

Mark Sheinkman ’85 will have a solo exhibition of paintings this October at the Von Lintel Gallery in New York City. A catalogue of the exhibition will be available from the gallery. A solo exhibition of his works on paper at Gallery Joe in Philadelphia ran through the end of February. His work was also included in a group exhibition of prints at the International Print Center in New York earlier this year. Other group exhibitions during the past year have included shows at Pace Prints in New York and the Sonoma Museum, as well as galleries in Berlin, Atlanta, Philadelphia, New York, and Miami. His work is now in the collections of the Museum of Modern Art in New York; the National Gallery of Art in Washington; the Museum of Fine Arts, Houston; and many others. For further information, visit www.marksheinkman.com. [info@marksheinkman.com]

Joanna S. Smith ’87 was promoted to associate professor at Columbia University in the spring of 2006 and has served as director of the Columbia University Center for Archaeology (www.columbia.edu/cu/archaeology) since the fall of 2005. The center brings together faculty and students from the humanities, social sciences, and hard sciences, sponsoring lectures, a graduate student conference, a biweekly series of discussions, and a new workshop series, and hosts the New York Archaeological Consortium. Joanna and her students have been engaged in intensive study of the finds from the Cypriot Bronze Age site at Phlamoudhi, excavated by Columbia in the early 1970s. In 2005 she curated an exhibition of finds from the excavations at Columbia’s Wallach Gallery, which was accompanied by an illustrated catalogue. The show will reopen at the Cyprus Museum in Nicosia in 2008. Joanna’s book Settlement and Sanctuary: Views from the Columbia University Excavations at Phlamoudhi, Cyprus will be published later this year. For more about the Phlamoudhi Archaeological Project, visit the website www.learn.columbia.edu/phlamoudhi. [jss245@columbia.edu]

Kelly Sortino ’03 was recently awarded a Jack Kent Cooke Foundation Graduate Scholarship. She was one of 77 recipients chosen after a nationwide selection process that drew 1,100 nominees. The scholarships, which are among the most generous and competitive academic awards offered in the United States, provide each winner with a maximum of $300,000 for up to six years of graduate study. Kelly is currently using the scholarship to pursue two master’s degrees, one in business administration and a second in education, at Stanford University. Since graduating, she has worked as a Princeton undergraduate admission officer, a leader...
of the University’s Ghana Cultural Immersion Program, and a middle-school language arts teacher. At Stanford, Kelly enjoys applying the creativity honed during her undergraduate career in Program 2 to business concepts and strategies both inside and outside of the classroom. She recently accepted a summer internship position with Google Inc. and looks forward to staying on the West Coast, where the weather is conducive to year-round golf. [sortino_kelly@gsb.stanford.edu]

David Stuart ’89 has been appointed the David and Linda Scheele Professor in Mesoamerican Art and Writing in the Department of Art and Art History at the University of Texas–Austin. In the last several years he has been actively engaged in field projects at various ancient Maya sites, including Palenque in Mexico, Copan in the Honduras, and, most recently, San Bartolo, Guatemala, where he is a part of a team investigating and interpreting the earliest extant Maya wall paintings, which date to ca. 200–100 B.C.E. His research continues to focus on the study of ancient Maya texts pertaining to history and religion. Last year he published The Inscriptions from Temple XIX at Palenque (Pre-Columbian Art Research Institute, 2006), which discusses not only the decipherment of the Mayan glyphs, but Maya mythology, royal ritual, biography, and the history of Palenque, one of the great kingdoms of the Classic Mayans. [davidstuart@mail.utexas.edu]

Richard Wright ’87 was recently hired by Pansonic to conduct beginning through advanced photography workshops in Philadelphia. He will also begin his fourth year of online photo classes via his website and will continue teaching an advanced seminar in Hopewell, New Jersey. Richard will also lecture on “The Camera as a Sculptural Tool” at Hartwick College in Oneonta, at Princeton’s Photo Club, and at the Photographic Society of Philadelphia. He completed a second calendar for Hartwick College this year, and his “Photo of the Week” series is online again after a year’s hiatus. Richard was also awarded a place in Photolucida’s Critical Mass annual juried competition this spring, and he showcased two new series in Portland, Oregon. Richard was recently invited to join a select group exhibiting at Perkin’s Center for the Arts fall exhibition, titled “Pink.” To see some of his work, visit www.wrightartstudio.com. [rick@wrightartstudio.com]

Graduate Alumni

Carla Antonaccio ’87 was appointed professor of classical studies at Duke University in 2005, after 17 years at Wesleyan University, where she served as Dean of Arts and Humanities from 2001 to 2003. At Duke she is part of the steering committee for a new consortium for Classical and Mediterranean Archaeology with the University of North Carolina; this July she will become chair of the department at Duke. Carla continues to work at the excavations of Morgantina, Sicily, with department alums Malcolm Bell ’63 ’72, Jenifer Neils ’80, and Shelley Stone ’81. Her recent publications include “Religion, Basileis, and Heroes,” in Ancient Greece: From the Mycenaean Palaces to the Age of Homer, edited by Irene Lemos and Sigrid Deger-Jalkotzy (Edinburgh University Press, 2006); “Elite Mobility in the West,” in Pindar’s Poetry, Patrons, and Festivals: From Archaic Greece to the Roman Empire, edited by Simon Hornblower and Catherine Morgan (Oxford University Press, 2007); and “Colonization: Greece on the Move, 900–480,” in The Cambridge Companion to Archaic Greece, edited by H. Alan Shapiro *77 (Cambridge University Press, 2007). [canton@duke.edu]

Virginia Bower ’77 (M.A.) taught at Franklin and Marshall College in Lancaster, Pennsylvania, this academic year, replacing Richard Kent ’95, who was on leave. In May and June of this year she will be the study leader for a tour of China sponsored by the American Museum of Natural History in New York. [virginiaibower@hotmail.com]

Thea Burns ’72 (M.A.), the Helen H. Glaser Conservator at the Weisman Preservation Center of Harvard University Library, was the Craig Hugh Smyth Visiting Fellow at Villa I Tatti, Harvard University’s Italian Renaissance Study Center in Florence, Italy, from April through June of this year. Her project there was ongoing material, historical, and cultural research into the phenomenon of Italian Renaissance metal point drawing. A three-month Extended Professional Development Opportunity from the Harvard University Library allowed her to take up this fellowship. Her forthcoming book, The Invention of Pastel Painting (Archetype, 2007), a technical examination of selected works from 1500 to 1750 executed in dry color, has been awarded a Mildard Meiss Publication Subvention by the College Art Association. Thea’s husband, Vojtech Jirat-Wasiutyński ’75, died unexpectedly in July 2006. An obituary by Mark Antliff of Duke University appeared in the November 2006CAA Newsletter. [thea_burns@harvard.edu]

Joseph Coleman Carter ’71, Centennial Professor of Classical Archaeology and director of the Institute of Classical Archaeology at the University of Texas–Austin, recently published Discovering the Greek Countryside at Metaponto (University of Michigan Press, 2006). This new volume, based on the Thomas Spencer Jerome lectures that he delivered in Ann Arbor and Rome, presents an overview of his decades of work on the agricultural territory surrounding Metaponto, a Greek colony.
in southern Italy. The Metaponto project is one of the most comprehensive explorations of rural Greek settlement and has produced extensive documentation of the sizeable and closely linked agricultural territory that surrounded the polis, providing a valuable correction to the idea that the Greeks had a primarily urban culture.

Josephine Hui-liang Chu *90 was appointed director of the Cultural Affairs Bureau of Taipei County Government, Taiwan, Republic of China, in January. The Cultural Affairs Bureau manages, develops, and promotes visual arts, performing arts, and community cultural activities as well as a wide range of historical and cultural sites, including art and archaeology museums, historic buildings, libraries, ecology preserves and exhibits, and museums devoted to traditional crafts, folk culture, and industry. It also sponsors an active network of volunteers, manages performance facilities, works to preserve historical sites, artifacts, and languages, and trains cultural administrators. For more about the bureau and its many activities, visit the website http://en.culture.tpc.gov.tw. [ad7157@ms.tpc.gov.tw]

Robert Conway *82 (M.A.) has just published June Wayne: A Catalogue Raisonné, 1936–2006, “The Art of Everything” (Rutgers University Press, 2006), on the work and influence of the founder of the renowned Tamarind Lithography Workshop, which became one of the most important focal points of the revival of printmaking in the United States. He also curated the exhibition “The Powerful Hand of George Bellows: Drawings from the Boston Public Library,” which will be on display at a variety of venues through March 2009. Robert is also a co-creator of the innovative multimedia website “Museum without Walls” (www.without-walls.org), which, among other projects, produced the interactive “Collection Icons” for the de Young Museum in San Francisco. The original installation of “Collection Icons” won a MUSE award from the American Association of Museums last year. Robert’s next projects include a catalogue raisonné of the prints of Clinton Adams, to be published by the University of New Mexico Press, and interactive exhibits for a municipal history museum and a multicultural landscape exhibition. [bc54@earthlink.net]

Tracy E. Cooper *90’s book, Palladio’s Venice: Architecture and Society in a Renaissance Republic (Yale University Press, 2005), was presented at the Archivio di Stato di Venezia and was honored with a “Menzione Speciale” in the Premio Salimbeni per la Storia e la Critica d’Arte 2006. It was reviewed in the New York Times Holiday Book Review, the Times Literary Supplement, and the Spectator, and listed as “The Critic’s Choice” by Architect’s Journal. The Renaissance Society of America awarded it the 2007 Phyllis Goodhart Gordan Book Prize for best book of the year in Renaissance studies. Tracy reports that the book has even achieved coffee table status, being featured in the current Thomasville furniture catalogue. Her recent publications include “Singers and Setting: Choir and Furnishing in an Age of Reform. The Example of San Giorgio Maggiore,” in Architettura e musica nella Venezia del rinascimento (Bruno Mondadori, 2006). She continues as a member of Venice International University and gave talks this year for Save Venice New York and Save Venice Boston, as well as at Colgate University, Pratt Institute in Venice, and Roger Williams University. She also organized “After Lepanto: Martyrdom and Memory” at the Renaissance Society of America’s San Francisco meeting and spoke at the Centre for Acoustic and Musical Experiments in Renaissance Architecture at the University of Cambridge. Tracy is associate professor and director of graduate studies in the Department of Art History in the Tyler School of Art at Temple University in Philadelphia. [t.cooper@temple.edu]

Jesús Escobar *96 delivered the paper “A Forum for the Court of Philip IV: Madrid, ca. 1650” at the conference “The Politics of Space: Courts in Europe and the Mediterranean, ca. 1500–1750,” held at the Huntington Library in San Marino, California, this January. In February he also gave a lecture, “History-Writing and Myth-Making: The Case of Spanish Baroque Architecture,” in the Daniel I. Silberberg Lecture Series at the Institute of Fine Arts, New York University. At this year’s College Art Association meetings, he co-chaired and delivered introductory remarks for the session “The Court of Philip IV.” Other Princetonians involved in the session were co-chair Amanda Wunder *02 (history), discussant Jonathan Brown *64, and speaker Laura Bass *00 (Romance languages and literatures). [JEscobar@mail.fairfield.edu]
David Farmer *81 continues to teach art history at the University College Thomaston (soon to become the University College Rockland), a local center of the University of Maine at Augusta. Last summer he organized and led an art tour in Maine for friends of the American Museum in Bath, England. In addition to visiting the state’s prominent museums, artists’ studios, and collectors’ homes, the group was treated to a tour of Winslow Homer’s studio in Prouts Neck and a meeting with Homer’s great nephew. This fall, David will lead a tour for the National Trust for Historic Preservation to Warsaw, Krakow, and Gdansk, Poland, and he hopes to pay a pre-tour visit to St. Petersburg. [lfield@adelphi.edu]

Ping Foong *06 has been appointed assistant professor of Chinese art in the Department of Art History at the University of Chicago. Last fall she participated in the conference “Reinventing the Past: Antiquarianism in East Asian Art and Visual Culture,” organized by the Center for the Art of East Asia at the University of Chicago. [pfoong@uchicago.edu]

Marcy B. Freedman *81 (M.A.)’s video artworks recently appeared in three gallery exhibitions in Beacon, New York, and one of her videos was selected by Sheryl Mousley of the Walker Art Center for the Fourth Annual Women’s Caucus for Art’s International Video Screening Event at Barnard College. During the past year, Marcy began bringing her videos directly to the public in Peekskill, New York, by driving a “video vehicle” equipped with three monitors through the town and by projecting a two-channel video onto the facade of a landmark building. She also presented performance art pieces in Peekskill, Katonah, and Croton-on-Hudson, New York. Her newest performance piece, “Bedtime Stories for Mom and Dad,” will make its debut this June at the Katonah Museum of Art. In February and March, her art was included in an unusual Manhattan gallery show called “Marcy Freedman,” which actually featured the work of two artists with the same name! Marcy also gave three lectures on the history of landscape in art at the Rockefeller State Park Preserve and a series of lectures on Spanish portraiture at the Katonah Museum of Art. She served as a juror for exhibitions in Armonk, New York, and York, Pennsylvania, and as a panelist at the Beacon Artist Union and the Jacob Burns Film Center. [mb@bestweb.net]

Meredith J. Gill *92 joined the Department of Art History and Archaeology at the University of Maryland, College Park, in the fall of 2005. Her book Augustine in the Italian Renaissance: Art and Philosophy from Petrarch to Michelangelo (Cambridge University Press) was published in 2005, as was “The Fourteenth and Fifteenth Centuries,” in Rome: Artistic Centers of the Italian Renaissance, edited by Marcia B. Hall (Cambridge University Press). That spring she presented a paper, “Speaking Books and Moving Images: Augustinian Conversion,” at the Renaissance Society of America’s Annual Conference in Cambridge, U.K., which was the basis for her contribution to the anthology, The Renaissance World (Routledge, 2007). Her chapter, “Forgery, Faith, and Divine Hierarchy after Lorenzo Valla,” is forthcoming in the proceedings of the 2005 conference “Revisioning the High Renaissance,” edited by Jill Burke (University of Edinburgh Press), as is her essay, “Guillaume d’Estouteville’s Italian Journey,” in Possessions: Renaissance Cardinals—Rights and Rituals, edited by Mary Hollingsworth and Carol M. Richardson (Penn State University Press). Last spring, she chaired two sessions at the Renaissance Society of America’s Annual Conference in San Francisco: one on Pliny and the history of the book, and the other on signorial rule in early modern Italy. She also gave a paper on “Augustine and the Dream of Solitude in the Early Modern Imagination,” at the annual Sixteenth Century Society Conference and spoke at a conference on Augustine’s Confessions at the University of Toronto. Among her recent reviews is a long essay on David Hotchkiss Price’s Albrecht Dürer’s Renaissance Humanism, Reformation, and the Art of Faith in the Erasmus of Rotterdam Society Yearbook (2005). She is currently writing a study of the angelic in early modern art and theology. [mgill@umd.edu]

Franklin Hamilton Hazlehurst ’49 *56 was awarded L’Orde des Artes et des Lettres, an order of France recognizing significant contributions to the arts and literature, in a ceremony at the American Embassy in Paris last July. He was recognized for having “significantly contributed to the enrichment of the French cultural inheritance” through his publications on the elaborate formal gardens of 17th-century France, particularly those designed by Andre Le Nostre. His 1980 book Gardens of Illusion: The Genius of Andre Le Nostre won the Alice Davis Hitchcock Award given by the Society of Architectural Historians. The first French-language edition of Gardens of Illusion was published in Paris in December 2005. He is emeritus professor at Vanderbilt University.

Andrew Herschberger *01 has been promoted to associate professor with tenure at Bowling Green State University, Ohio, where he is now the chair of art history. He received a 2007 Coleman Dowell Fellowship at New York University, where he will continue his research into negative prints. Andrew began the project in 2004 with an Ansel Adams Research Fellowship at the Center for Creative Photography (CCP) at the University of Arizona and presented part of his research at the
College Art Association meetings in 2006. He has been selected for 2006 and 2007 Arizona Senior Academy visiting scholarships, a summer teaching position that allows him to continue his project at the CCP. He published four peer-reviewed journal articles in 2006, including “Performing Excess/Signaling Anxiety: Towards a Psychoanalytic Theory of Daguerre’s Diorama,” in Early Popular Visual Culture (July 2006). His recent conference papers include “Framing Ohldruf: Photographs and Memories of the First Nazi Concentration Camp Discovered by American Forces,” coauthored with Ted Rippey of the German department at Bowling Green, and presented at the Midwest Art History Society in Indianapolis. Andrew also led a ‘capstone’ class that curated a 2006–07 exhibition of glass by the late Bowling Green professor Robert “Bud” Hurlstone. The catalogue is available at http://roberthurlstone.com. [aehersh@bgnet.bgsu.edu]

R. Ross Holloway *’60, the Elisha Benjamin Andrews Professor Emeritus at Brown University, retired in June 2006. The Holloway Classics Library at Amherst College has been named in his honor. His second festschrift, titled Koinon, is scheduled to be published by David Brown in 2007. His first festschrift, Interpretatio Rerum: Archaeological Essays on Objects and Meaning (Center for Old World Archaeology and Art, Brown University, 1999), was published in honor of his 65th birthday in 1999. [r_holloway@brown.edu]

Carol Lawton *’84, professor of art history and Otrilia Buergers Professor of Classical Studies at Lawrence University, is a Guggenheim Fellow this year at the American School of Classical Studies in Athens, where she is completing a volume on the votive reliefs from the excavations of the Athenian Agora. Last fall she published Marbleworkers in the Athenian Agora (American School of Classical Studies at Athens and Oxbow, 2006), a guide to the marble industry in the center of ancient Athens, and she was a contributor to The Art of Antiquity: Piet de Jong and the Athenian Agora, edited by John Papadopoulos (American School of Classical Studies at Athens, 2007), a catalogue of an exhibition held at the Benaki Museum of the watercolors and illustrations of one of the foremost archaeological illustrators of the 20th century. [carol.l.lawton@lawrence.edu]

Lothar Ledderose *’71 (M.A.)’s book Ten Thousand Things: Module and Mass Production in Chinese Art, was translated into Chinese and published in mainland China by Sanlian Suju Press in December 2005. The English edition, published by Princeton University Press in 2000, was based on his A. W. Mellon Lectures in the Fine Arts given at the National Gallery of Art in Washington, D.C., in 1998. Lothar is professor of East Asian art at the Kunsthistorisches Institut of Heidelberg University and dean of its Philosophical-Historical Faculty. He is also the coeditor of journals such as Arts Asiatiques (Paris) and Meishushi yanjiu jikan (Taipei). In 2005 he was awarded the prestigious Balzan Prize by the International Balzan Foundation of Zurich. The Balzan Prize will fund continued work on his project devoted to Buddhist inscriptions on stone in China, including digitizing all of the known examples and presenting an exhibition and scholarly catalogue. [lokg@sino.uni-heidelberg.de]

Greg Levine *’97’s book Datokoku: The Visual Cultures of a Zen Monastery (University of Washington Press, 2005) was a finalist for the College Art Association’s Charles Rufus Morey Prize for an especially distinguished book in art history. He and Yukio Lippit *’03 co-curated the exhibition and coedited the catalogue for “Awakenings: Zen Figure Painting in Medieval Japan,” the centennial anniversary exhibition at the Japan Society in New York (March 28–June 17, 2007). Greg and Kio also worked with the department’s Tang Center to organize the April symposium “Representing Emptiness: Zen and Art in Medieval Japan.” Greg is associate professor in the Department of the History of Art at the University of California–Berkeley. [gplevine@berkeley.edu]

Elizabeth Moody *’02 contributed an essay to Tributes in Honor of James H. Marrow: Studies in Late Medieval and Renaissance Painting and Manuscript Illumination (Brepols, 2006) and gave a paper at the Saint Louis Conference on Manuscript Studies, joining Gregory Clark *’88 in a session on problems in “Flemish” historiography. She is an assistant professor at Vanderbilt University. [elizabeth.j.moody@vanderbilt.edu]

Kevin Moore *’02 left his position as photography specialist at Art Advisory Services last October and is now working as an independent curator, advising private collectors and organizing exhibitions for various institutions. His new book, New York Rises: Photographs by Eugene de Salignac, coauthored with Michael Lorenzini, was published this spring by Aperture Foundation in collaboration with the New York City Archives. De Salignac was the sole photographer for New York City’s Department of Bridges/Plant and Structures from 1906 to 1934, a period of explosive growth and change in the city. He shot more than 20,000 glass-plate negatives that document the creation of New York’s infrastructure and are often remarkably lyrical images. In conjunction with the publication of Kevin’s book, the Museum of the City of New York has organized an exhibition of de Salignac’s photos that will tour under the auspices of the Aperture traveling exhibition program. [kdmoore@alumni.princeton.edu]
Joel Morgovsky *84, working with the International Division of the American Psychological Association and Uwe Geilen of St. Francis College in Brooklyn, organized a photographic exhibition that combined photography and psychology. Titled “Psychologists in Focus: Seeing Global Diversity,” the show included the photographs of 10 psychologist/photographers who shared their views of the world and also revealed aspects of themselves. The exhibition will be shown in other venues in the coming year. For more about the project, see the website www.readingpictures.net. Joel is currently chairing a committee of the American Psychological Association (APA) on photography and psychology which will bring together psychologists who are committed to photography, assemble published work on the points of contact between the two fields, and produce new articles on the topic. A symposium on this subject is planned for the APA convention in San Francisco this summer. Joel is professor of psychology at Brookdale Community College in Lincroft, New Jersey, where he will teach a new course on “positive psychology,” a new subfield in psychology that focuses on the characteristics of people who exhibit positive psychological functioning. [jmorgovsky@brookdalecc.edu]

Julia K. Murray *81 has just published Mirror of Morality: Chinese Narrative Illustration and Confucian Ideology (University of Hawai’i Press, 2007), which takes an interdisciplinary look at an important form of pictorial art produced during two millennia of Chinese imperial rule, tracing the evolution of its functions, conventions, and rhetorical strategies from the 2nd century B.C. through the 11th century A.D. Julia’s recent articles include “Squaring Connoisseurship with History: Jiao Hong’s Yangzeng tuju,” in The Art of the Book in China, edited by Ming Wilson and Stacy Pierson (Percival David Foundation, 2006), and “Changing the Frame: Prefaces and Colophons in the Chinese Illustrated Book, Dijian tushuo,” in the East Asian Library Journal (spring 2006). Last spring, she participated in the Princeton conference in honor of Professor Wen Fong and is contributing an article to a festschrift. She will spend next academic year at Harvard working on a new book about a former shrine to Confucius outside Shanghai. Julia is professor of psychology at Brookdale Community College in Lincroft, New Jersey, where she will teach a new course on “positive psychology,” a new subfield in psychology that focuses on the characteristics of people who exhibit positive psychological functioning. [jmorgan@brookdalecc.edu]


Jenifer Neils *80’s most recent edited book is The Parthenon from Antiquity to the Present (Cambridge University Press, 2005). She has been invited by the British Museum to write A Concise Introduction to Ancient Greece. Last summer she spent a month in Italy working on imported Greek pottery at the Sicilian site of Morgantina and Etruscan bucchero at the site of Poggio Colla in Tuscany. In 2006 she presented invited papers at the College Art Association meeting in Boston, a Greek vase conference at the University of Kansas, a Parthenon symposium in Nashville, an international symposium on ancient festivals in Bergen, Norway, and the “Colors of Clay” symposium at the J. Paul Getty Museum of Art in Malibu. This year she has presented two papers at the Bard Graduate Center in New York in conjunction with the James ‘Athenian’ Stuart exhibition: the Hite Memorial Lecture in Art History at the University of Louisville; a paper on the Parthenon frieze in Tokyo; and a lecture on Greek images of the corpse in Athens. Jenifer serves on the executive committee of the American School of Classical Studies at Athens, is the Greek archaeology editor of Bryn Mawr Classical Review, and was recently elected vice president of publications for the Archaeological Institute of America. She is also the editor for Greek and Roman art and archaeology for the forthcoming six-volume Encyclopedia of Ancient Greece and Rome published by Oxford University Press. She is the Ruth Coulter Heede Professor of Art History and Classics at Case Western Reserve University. [jxn4@case.edu]

Roberta J. M. Olson *76, professor of art history emeritus at Wheaton College in Massachusetts, has been curator of drawings at the New-York Historical Society since 2000. From 2003 to 2005, with the sponsorship of a Getty Foundation grant, she...
catalogued the society's collection of over 8,000 drawings and watercolors, and wrote the catalogue for the exhibition “Drawn by New York: Six Centuries of Watercolors and Drawings at the New York Historical Society.” The Getty Foundation has awarded the society a publication grant for the final phase of the catalogue, which will appear in 2008.

Roberta's recent publications include the catalogue, coauthored with Margaret K. Hofer, of the 2002 exhibition “Seat of Empire: Napoleon's Armchair from Malmaison to Manhattan.” With Patricia L. Reilly and Rupert Shepherd, she coedited The Biography of the Object in Late Medieval and Renaissance Italy (Blackwell Publishing, 2006). Her recent articles include “John Singer Sargent and James Carroll Beckwith, Americans in Paris: A Trove of Their Unpublished Drawings,” in Master Drawings (2005); “The Quest for Sophistication: A Selection of European Paintings and Objects,” in Antiques (2005); and “One of the Best-Kept Secrets: The Drawings Collection of the New-York Historical Society,” in Master Drawings (2004). She also contributed an essay to the catalogue of the 2003 exhibition Montagna Arte, scienza, mito da Dürer a Warhol, at the Museo di Arte Moderna e Contemporanea di Trento e Rovereto, and an entry in the 2003 catalogue Playing with Fire: European Terracotta Models, 1740–1840 (Metropolitan Museum of Art and Musée du Louvre). Among the exhibitions Roberta has curated in recent years are three highly successful installments of “Audubon’s Aviary”; the five-part series will conclude in 2009. [rolson@nyhistory.org]

Steven F. Ostrow *87 has been appointed professor and chair of the Department of Art History at the University of Minnesota–Twin Cities. In collaboration with Evonne Levy *93 and Maarten Delbeke of the University of Ghent, he edited and contributed to Bemini's Biographies: Critical Essays (Penn State University Press, 2007), and he coauthored a new introduction to Filippo Baldinucci, The Life of Bernini, translated by C. Enggass (Penn State University Press, 2007). His other recent publications include “The Discourse of Failure in Seventeenth-Century Rome: Prospero Bresciano's Moses,” in the Art Bulletin (2006); “Playing with the Pan-gone: The Reliefs of Pietro Bernini,” in Zeitschrift für Kunstgeschichte (2004); and “The Counter-Reformation and the End of the Century,” in Rome (Artistic Centers of the Italian Renaissance), edited by Marcia Cellini (Cambridge University Press, 2005). Steven presented papers at a conference on sculpture in Brussels and at the National Gallery of Art, Washington, D.C., in 2005 and at the Renaissance Society of America’s annual conference in 2006, and he will give papers this year at the Renaissance Society of America’s annual conference in Miami and at a conference on Cesare Baronio and the arts in Sora, Italy. In April he co-orga-

nized an international symposium at the University of Minnesota titled "Design and Its Publics: Curators, Critics, and Historians," which explored the significance of Minneapolis's new public buildings in the context of a global architectural culture and the state of architectural and design discourse as reflected in contemporary criticism and curatorial practice. [ostro133@umn.edu]

Nassos Papalexandrou *98, who teaches classical archaeology in the Department of Art and Art History at the University of Texas–Austin, participated in numerous conferences in 2005–06 and continued work on his second book, on the subject of monsters in rituals. In July he joined the Princeton Cyprus Expedition at Polis Chrysochous, Cyprus, along with his wife Amy Papalexandrou *97, who is also a member of the excavation team, and their 10-year-old daughter. At the dig, he continued supervising the excavation of a large secular building of the late 6th to early 5th century B.C., on which he published a detailed report in the 2006 issue of the Report of the Department of Antiquities of Cyprus. Nassos's research interests have also expanded to include a major Muslim monument on Cyprus and the artistic physiognomy of General Maksarannis, a hero of the 19th-century Greek war of independence, whose works Nassos studied in the library of Windsor Castle, England. Finally, in 2006 Nassos designed and oversaw the installation and display of the ancient cast and Greek vase collection at the newly opened Blanton Museum of Art at the University of Texas's Austin campus. [papalex@mail.utexas.edu]

Véronique Plesch *94, Painter and Priest: Giovanni Canavesio’s Visual Rhetoric and the Passion Cycle at La Brigue

Cambridge Companion to Archaic Greece, edited by Alan Shapiro *77

Ida Sinkevič *94, Knights in Shining Armor: Myth and Reality, 1450–1650

Véronique Plesch *94, Painter and Priest: Giovanni Canavesio’s Visual Rhetoric and the Passion Cycle at La Brigue

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Véronique Plesch *94 published Painter and Priest: Giovanni Canavesio’s Visual Rhetoric and the Passion Cycle at La Brigue (University of Notre Dame Press, 2006), based on her Princeton dissertation, and the article “Sixteenth-Century Pictorial and Dramatic Religious Cycles in the French Alps: Time for the Renaissance Yet?” in James Marrow’s festschrift. Last October, she was a keynote speaker at the conference “Theater and the Visual Arts in the Middle Ages and Renaissance: Aspects of Representation” organized by the Center for Medieval and Renaissance Studies at Binghamton University, New York. Her lecture, “Words and Images in Late Medieval Drama and Art,” will be published in Medium Aevum. Team-teaching with Olivia Holmes, a Dante specialist, has led to two papers, one of which she will present at this year’s Medieval Congress at Kalamazoo in a session on “Word and Image in Dante’s Divine Comedy.” With Catriona McLeod and Charlotte Schoell-Glass, she is coediting Elective Affinities: Word & Image Interactions 6, a collection of essays from the 2005 International Conference on Word and Image Studies. Véronique continues to serve on the executive board of the International Association of Word and Image Studies, is in charge of publications, and is on the organizing commit-
Ida Sinkević *94 has published Knights in Shining Armor: Myth and Reality, 1450–1650 (Allen-town Art Museum and Bunker Hill Publishing, 2006), which coincided with the exhibition that she curated for the Allentown Art Museum. The exhibition examines the role of arms and armor in the daily life of the Renaissance and Baroque periods and includes over 150 works of art and armor from major museums and private collections. In the field of Byzantine studies, she presented a paper, “Representing without Icon,” at the 21st International Congress of Byzantine Studies in London, and her article “Formation of Sacred Space in Later Byzantine Five-Domed Churches: A Hierotopic Approach,” was published in Hierotopy: The Creation of Sacred Spaces in Byzantium and Medieval Russia, edited by Alexei Lidov (Moscow: Indrik, 2006). Ida is associate professor at Lafayette College in Easton, Pennsylvania. [sinkevic@lafayette.edu]

Mary Stieber *92 recently published The Poetics of Appearance in the Attic Korai (University of Texas Press, 2004), a revised version of her Princeton dissertation. The Attic korai—votive sculptures of beautiful young women presenting offerings to the goddess Athena—stood on the Athenian Acropolis from the 6th century B.C. until Persians sacked the citadel in 480/79 B.C. Subsequently buried as a group, they lay forgotten for nearly 24 centuries until archaeologists excavated them in the 1880s. Mary’s book challenges the longstanding view that these sculptures are generic female images, demonstrating that they are instead highly individualized, mimetically realistic representations. She has recently expanded the scope of her work to include the male kouroi, and she presented a paper on the Anavyssos kouroi at the 2006 meeting of the College Art Association. The manuscript of her second book, “Euripides and the Language of Craft,” is currently in prepublication review. Mary teaches at the Cooper Union in New York. [stieber@cooper.edu]

Ulrike Meyer Stump *96 (M.A.) is continuing work on her dissertation on Karl Blossfeldt’s photography book Urformen der Kunst (1928) and teaches the history of photography at the University of Art and Design in Zurich. As a member of the National Photography Commission of Switzerland, she advises the government on the funding of photography exhibitions and publications. She has three children. ages 1, 4, and 7. [umeyerstump@dpalnet.ch]

Mary Grace Weir *96 (M.A.) spent several weeks in the summer of 2006 at the study season of the Princeton Cyprus Expedition in Polis Chrysochous, Cyprus. She plans to return this June to continue her research. Last fall she coordinated being a wife and mother with continuing work on her dissertation. From January to April 2007, she also taught Greek mythology at the University of Windsor, and she hopes that the teaching opportunity will be renewed in the fall of 2007. [MaryGWeir@aol.com]

Robert Weir *98 was granted tenure and promoted to associate professor of classics at the University of Windsor in Windsor, Ontario, where he has taught since 2002. His recent research has been devoted to publishing the coins found at the Canadian excavations of Stymphalos in Arcadia, Greece, and last summer he also worked as the numismatist for the Greek excavations at Helike in Achaea. He also established an archaeological practicum in Greece for North American students. Last summer, the Helike project hosted a very successful first run of the practicum, and Robert will return this summer with a mixed crew of Ontario and Quebec students. He will also be the numismatist for the American dig at Kenchreai this summer. [rweir@uwindsor.ca]
Comments and news or information from our readers on recent activities are always welcome, as are inquiries regarding the program. Please submit news items for the next issue to Newsletter, Department of Art and Archaeology, McCormick Hall, Princeton University, Princeton, NJ 08544-1018, or e-mail artnews@princeton.edu.

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Cover illustration: Rubens Peale, *Still Life with Watermelon*, oil on canvas (1865), a gift to the Princeton University Art Museum in honor of Professor John Wilmerding on the occasion of his retirement, purchased with funds donated by nearly 100 of his students, colleagues, and friends; see the related story on pages 6–7 (photo courtesy of the Spanierman Gallery)

Department of Art and Archaeology newsletters are available in PDF format on the Web at [http://web.princeton.edu/sites/ArtandArchaeology/Newsletter](http://web.princeton.edu/sites/ArtandArchaeology/Newsletter).

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